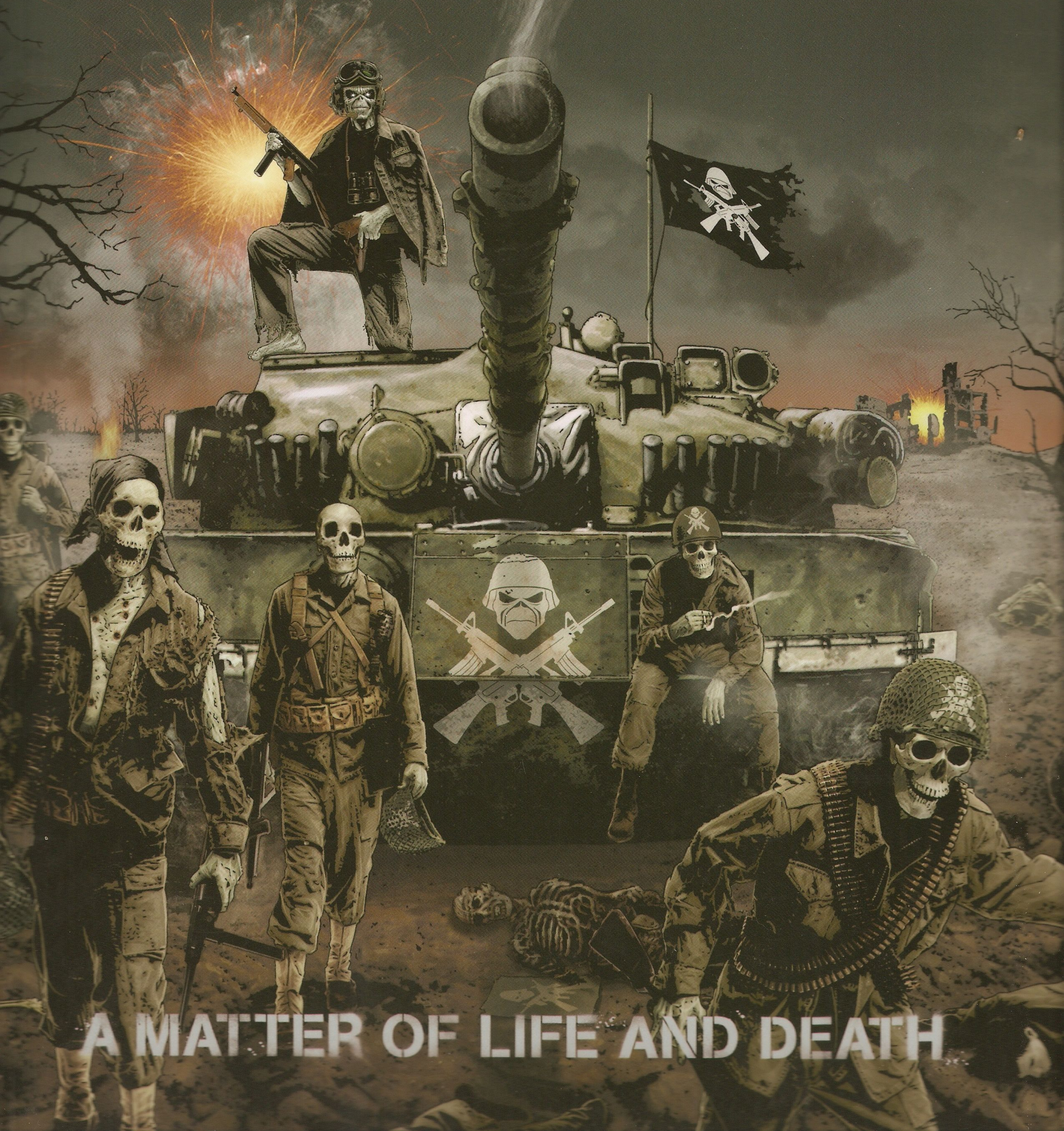


IRON MAIDEN A MATTER OF LIFE AND DEATH

ALL THE SONGS FROM THE ALBUM, ARRANGED FOR GUITAR TAB

GUITAR
T
A
B
EDITION

IRON MAIDEN



A MATTER OF LIFE AND DEATH

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GUITAR
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A
B
EDITION

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DIFFERENT WORLD

Words & Music by
Steve Harris & Adrian Smith

Intro

$\text{♩} = 185$

(E)

E⁵ C⁵ D⁵ G⁵ A⁵ Dsus⁴ D G/B

Gtr. 1

ff w/dist. P.M.----|

Gtr. 2

ff w/dist. P.M.----| P.M.----|

TAB

Gtr. 1: 9-9-9-10-7-9 | 7-9-10-10-9-7 | 9-9-9-10-7-9 | 7-10-9-7-10-9-7

Gtr. 2: 2-2-2-3-0-2 | 0-2-3-0-3-2-0 | 2-2-2-3-0-2 | 0-3-2-0-3-2-0

Gtr. 3

f w/dist. E⁵ Gtrs. 1+2

Gtr. 1

P.M.----| cont. in slashes

Gtr. 2

P.M.----| P.M.-| cont. in slashes

TAB

Gtr. 3: 3-0-0-0-0-0-0-0 | 0-0-0-0-0-0-0-0 | 3-0-0-0-0-0-0-0

Gtr. 1: 9-9-9-10-7-9 | 7-9-10-10-9-7 | 9-9-9-10-7-9 | 7-10-9-7-10-9

Gtr. 2: 2-2-2-3-0-2 | 0-2-3-0-3-2-0 | 2-2-2-3-0-2 | 0-3-2-0-3-2

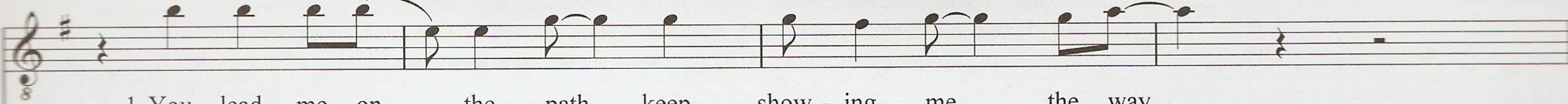
Verse

C⁵

D⁵

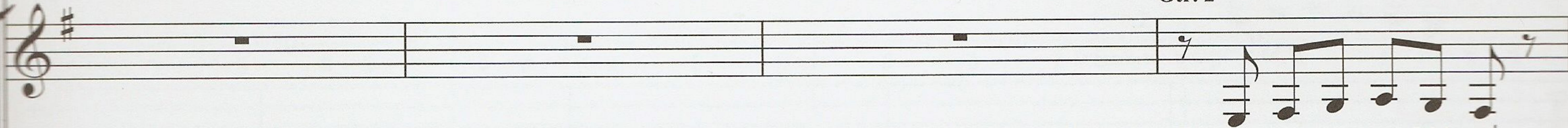
E⁵

rhythm cont. sim.

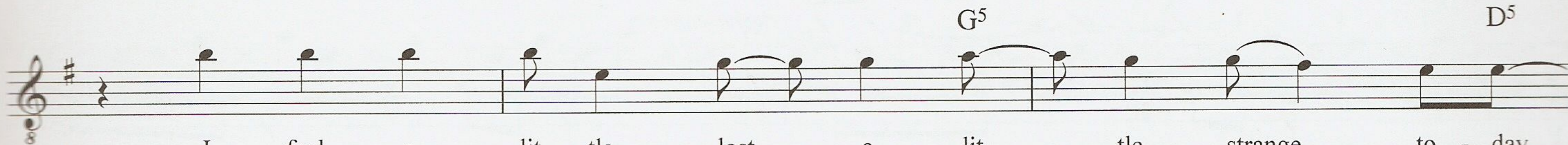
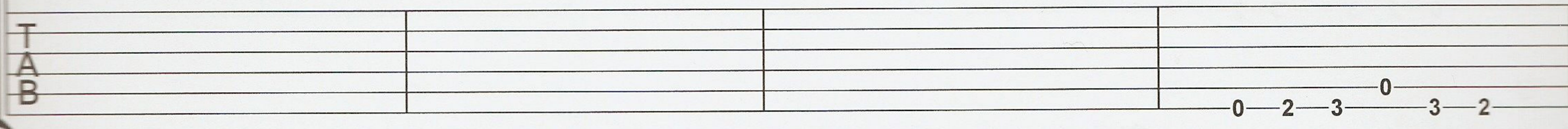


1. You lead me on the path, keep show - ing me the way.
2. I thought I had it all, I had it all worked out.

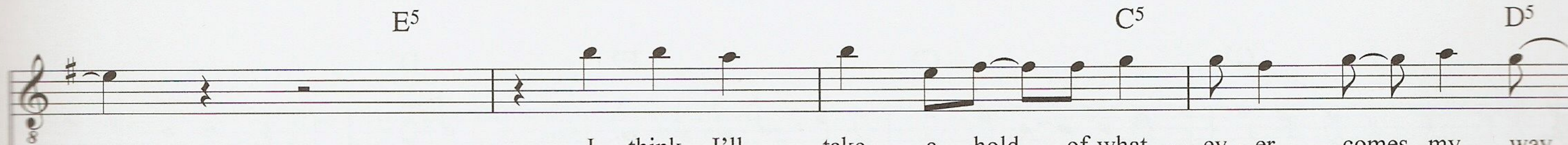
Gtr. 2



P.M. - - - - -
cont. in slashes



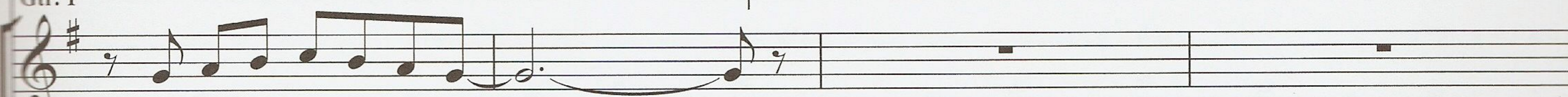
I feel a lit - tle lost, a lit - tle strange to - day.
Just what the fu - ture held, that there would be no doubt.



I think I'll take a hold of what - ev - er comes my way.
But then the card came up and I took an - oth - er turn.

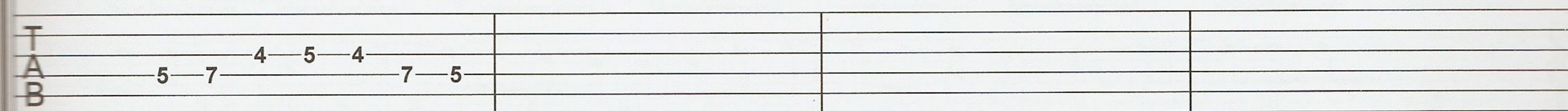
Gtr. 1

2°



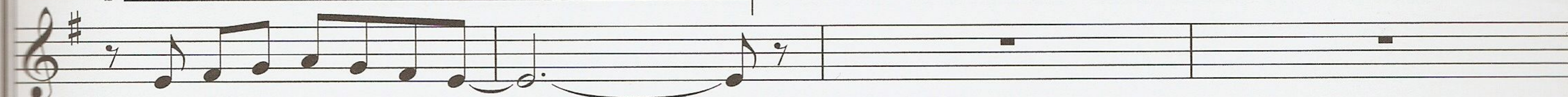
P.M. - - - - -

cont. in slashes



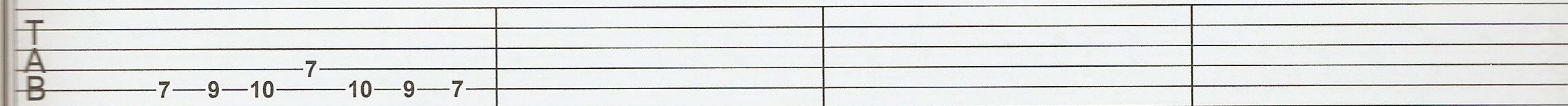
Gtr. 2

2°



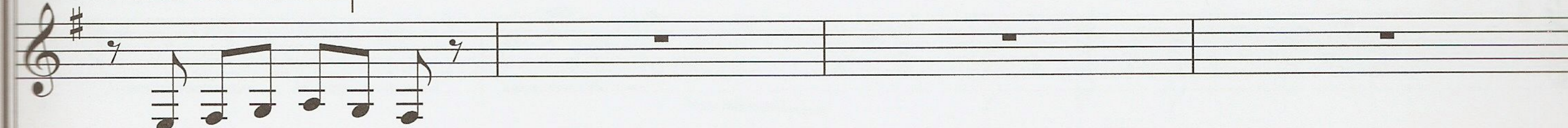
P.M. - - - - -

cont. in slashes

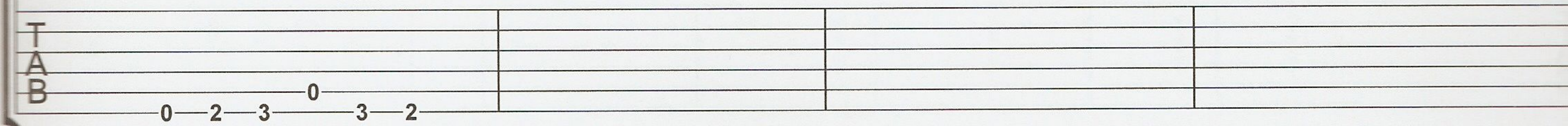


Gtr. 2

1°



P.M. - - - - - *cont. in slashes*



E⁵ G⁵ D⁵ 1.

Then we'll see what hap - pens, take it day by day.
But I don't know if it's for - ev - er that I yearn..

Gtr. 2

P.M. - —| *cont. in slashes*

TAB

0—2—3—0—3—2

2. Chorus

G⁵ C⁵ A⁵ C⁵

rhythm cont. sim.

Tell me what you can hear and then tell me what you see.

G⁵ C⁵ E⁵ D⁵ E⁵

Ev - 'ry - bo - dy has a diff - 'rent way to view the world. I would like

C⁵ G⁵ D⁵ E⁵

you to know, when you see the sim - ple things, to ap - pre -

C⁵ G⁵ D⁵ E⁵

- ci - ate this life. It's not too late to learn. Don't

Gtr. 3 (2° ad lib.)

TAB

9

Bridge

G⁵ C⁵ D⁵ E⁵

want to be here, some-

TAB

G⁵ C⁵ D⁵ E⁵

where I'd rather be. But

TAB

G⁵ C⁵ D⁵ A⁵

when I get there, I'm a - fraid

TAB

To Coda ☺

C⁵ Dsus⁴ D G⁵

it's not for me. Tell me what

TAB

Chorus

Chorus

C⁵ A⁵ C⁵ G⁵

you can hear and then tell me what you see. Ev - 'ry - bo -

C⁵ E⁵ D⁵ E⁵

- dy has a diff - 'rent way to view the world. I would like

C⁵ G⁵ D⁵ E⁵

you to know, when you see the sim - ple things, to ap - pre -

C⁵ G⁵ D⁵

- ci - ate this life. It's not too late to learn.

Interlude

Gtr. 1 (E)

Gtr. 1 (E)

P.M.-----|

TAB

9 9 9 10 7 9 7 9 10 7 10 9 7 9 9 9 10 7 9 7 10 9 7 10 9 7

Gtr. 2

P.M.-----|

P.M.-----|

TAB

2 2 2 3 0 2 0 2 3 0 3 2 0 2 2 2 3 0 2 0 3 2 0 3 2 0

P.M.-----+

 TAB:

 T:

 A: 9-9-9-10-7-9

 B: 7-7-7-7-7-7

 TAB:

 T:

 A: 7-9-10-10-9-7

 B: 7-7-7-7-7-7

 TAB:

 T:

 A: 9-9-9-10-7-9

 B: 7-7-7-7-7-7

 TAB:

 T:

 A: 7-10-9-7-10-9-7

 B:

P.M.-----+

 P.M.-----+

 TAB:

 T:

 A: 2-2-2-3-0-2

 B: 0-0-0-0-0-0

 TAB:

 T:

 A: 0-2-3-0-3-2-0

 B: 0-0-0-0-0-0

 TAB:

 T:

 A: 2-2-2-3-0-2

 B: 0-0-0-0-0-0

 TAB:

 T:

 A: 7-10-9-7-10-9-7

 B:

*E⁵

 C⁵

 G⁵

 D⁵

 Gtr. 1

 Gtr. 2

 TAB:

 T:

 A: 8-7-8-7-8-7

 B: 9-9-9-9-9-9

 TAB:

 T:

 A: 8-7-8-7-8-7

 B: 9-9-9-9-9-9

 TAB:

 T:

 A: 8-7-8-7-8-7

 B: 9-9-9-9-9-9

 TAB:

 T:

 A: 8-7-8-7-8-7

 B: 9-9-9-9-9-9

Gtr. 3

 TAB:

 T:

 A: 9-7-10-9-7-10-9

 B: 2-4-5-4-5-5

 TAB:

 T:

 A: 5-4-5-5-5-5

 B: 5-5-5-5-5-5

 TAB:

 T:

 A: 5-4-5-5-5-5

 B: 5-5-5-5-5-5

 TAB:

 T:

 A: 5-4-5-5-5-5

 B: 5-5-5-5-5-5

TAB:

 T:

 A: 9-7-10-9-7-10-9

 B:

 TAB:

 T:

 A:

 B:

 TAB:

 T:

 A:

 B:

 TAB:

 T:

 A:

 B:

*chords implied by bass

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a chord symbol above it: E⁵, C⁵, G⁵, and D⁵. The bottom staff is a guitar tablature (TAB) with two lines. It contains four measures of numbers: 8-7-8-9, 8-7-8-9, 8-7-8-9, and 8-7-5-7.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a guitar tablature (TAB) with two lines. It contains four measures of numbers: 5-4-5, 5-4-5, 5-4-5, and 5-4-5.

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a chord symbol above it: E⁵, C⁵, G⁵, and D⁵. The bottom staff is a guitar tablature (TAB) with two lines. It contains four measures of numbers: 8-7-8-9, 8-7-8-9, 8-7-8-9, and 8-7-7-7.

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a guitar tablature (TAB) with two lines. It contains four measures of numbers: 5-4-5, 5-4-5, 5-4-5, and 5-4-5.

Fifth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music, starting with a rest. The bottom staff is a guitar tablature (TAB) with two lines. It contains four measures of numbers: 9-7-9, 9-7-9, 9-7-9, and 9-7-9-11. The first measure of the top staff has a dynamic marking *f* w/dist.

E⁵
Gtrs. 1+2

Gtr. 5

cont. in slashes **f** w/dist.

A⁵ C⁵ D⁵

TAB

TAB

TAB

Gtr. solo C⁵ G⁵ D⁵ E⁵

rhythm cont. sim.

Gtrs. 3+4 tacet

TAB

C⁵ G⁵ D⁵ E⁵

TAB

First system of guitar notation. Treble clef, key of D major. Chords: C⁵, G⁵. Fingering: 5, 6, 5, 5, 5, 5. Tab: 12-8-7-5, 8-7-5, 12-8-7-5, 8-12-8-7-5, 12-8-7-5, 12-8-7-5, 12-8-7-5.

Second system of guitar notation. Treble clef, key of D major. Chords: D⁵, C⁵. Fingering: 3, 3. Tab: 12-8, (8)-7-5-5, 7, 5-4, 7-5-4, 5, 2, 3-5-7, 4-5-7-9, 5. Includes a bar line and a P.M. (Palm Mute) instruction.

Third system of guitar notation. Treble clef, key of D major. Chords: G/B, Dsus⁴, D, G⁵. Includes lyrics: "Tell me what...". Tab: 7-9-9-9 (9), 0, 17-14-15-17-19-20, 20, 20. Includes a "full" instruction and a wavy line.

Coda

Gtr. 3 cont. ad lib.

Fourth system of guitar notation. Treble clef, key of D major. Chords: E⁵, G⁵, C⁵, D⁵. Includes lyrics: "Don't know what I want, or where I want to be. Feeling more con-fused, the more the days go by." Chords: E⁵, G⁵, C⁵, D⁵. Chords: D⁵, E⁵, G⁵, C⁵, D⁵. Chords: A⁵, C⁵, Dsus⁴, D.

Ch. 3

(E)

The image shows a musical score for the song "The Wind" by The Beatles. The top staff is a standard musical notation in G major (one sharp) and 4/4 time. The melody is written for guitar, featuring a mix of eighth and sixteenth notes, often beamed together in groups of four. The bottom staff is a guitar tablature (TAB) corresponding to the melody above. It uses numbers 0-10 to represent frets and includes a 3/5 time signature at the beginning and a 5/8 time signature later in the piece. The TAB is written on a six-line staff.

Gr. 1

P.M. - - - - |

T
A
B

9-9-9-10-7-9 | 7-9-10-10-9-7 | 9-9-9-10-7-9 | 7-10-9-7-10-9-7

7-7-7-7-7-7 | 7-9-10-10-9-7 | 7-7-7-7-7-7 | 7-10-9-7-10-9-7

Gr. 2

P.M.-----|

0 2 2 2 3 0 2 0 2 3 0 3 2 0 2 2 2 3 0 2 0 3 2 0 3 2 0

0 0 0 0 0 0
12-12-12-12-12-12

0 0 0 0 0 0 0 0
12-12-12-15-15-15-15

0 0 0 0 0 0
17-17-17-17-17-17

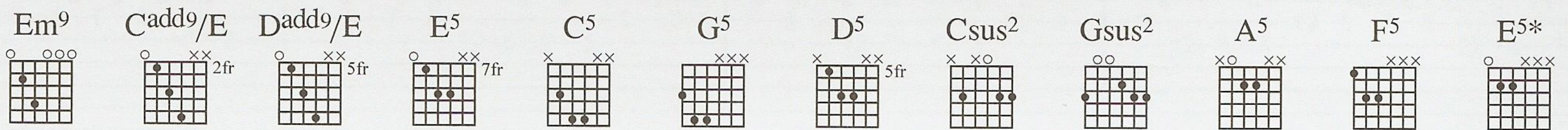
(0)
(17)

[illegible]

Musical score for "The Wind" by The Beatles. The score is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#). The bass part is in the bass clef. The guitar part features a melodic line with many beamed eighth notes and some rests. The bass part is a simple accompaniment with a steady eighth-note pattern. The score is divided into three measures. The first measure has a guitar part starting with a treble clef and a key signature of one sharp. The second measure has a guitar part with a treble clef and a key signature of one sharp. The third measure has a guitar part with a treble clef and a key signature of one sharp.

THESE COLOURS DON'T RUN

Words & Music by
Steve Harris, Adrian Smith & Bruce Dickinson



Intro ♩ = 110

Gtrs. 1+2 Em⁹ Cadd⁹/E Em⁹ Cadd⁹/E Dadd⁹/E

mf P.M. Fig. 1 w/clean tone

TAB

Gtr. 3. Em⁹ Cadd⁹/E Em⁹ Cadd⁹/E Dadd⁹/E

mp w/dist. Gtrs. 1+2 play Fig. 1

TAB

Gtr. 4

mp w/dist.

TAB

Em⁹ Cadd⁹/E Em⁹ Cadd⁹/E Dadd⁹/E

1. Cadd⁹/E Dadd⁹/E 2. accel. Cadd⁹/E Dadd⁹/E

TAB

$\text{♩} = 148$
Gtrs. 1+2 Em^9 Cadd^9/E Em^9 Cadd^9/E Dadd^9/E

ff P.M. Fig. 1 w/dist.

Tablature for guitar 1+2:

```

4 4 5 4 2 | 0 3 5 3 5 | 0 2 4 2 5 4 2 | 0 3 5 0 5 7 9

```

2. Cadd^9/E Dadd^9/E E^5 Verse C^5 G^5

1. It's the same in ev - 'ry coun - try, when
2. There is no - one that will save you, go -

Tablature for guitar 2:

```

4 4 5 4 2 | 0 3 5 3 5 | 0 2 4 2 5 4 2 | 0 3 5 0 5 7 9

```

Gtr. 2

P.M. Fig. 3

Tablature for guitar 2:

```

4 4 5 4 2 | 0 3 5 3 5 | 0 2 4 2 5 4 2 | 0 3 5 0 5 7 9

```

Gtr. 1

P.M. Fig. 2

Tablature for guitar 1:

```

4 4 5 4 2 | 0 3 5 3 5 | 0 2 4 2 5 4 2 | 0 3 5 0 5 7 9

```

D^5 E^5

you say you're leav - ing.
- ing down in flames.

Tablature for guitar 1:

```

4 4 5 4 2 | 0 3 5 3 5 | 0 2 4 2 5 4 2 | 0 3 5 0 5 7 9

```

P.M. Fig. 3

Tablature for guitar 1:

```

4 4 5 4 2 | 0 3 5 3 5 | 0 2 4 2 5 4 2 | 0 3 5 0 5 7 9

```

P.M. Fig. 2

Tablature for guitar 1:

```

4 4 5 4 2 | 0 3 5 3 5 | 0 2 4 2 5 4 2 | 0 3 5 0 5 7 9

```


Gtr. 1 plays Fig. 2
Gtr. 2 plays Fig. 3

Left be-hind, the loved ones wait - ing, si - lent in the hope.
No sur - ren - der, cer - tain death, you look it in the eye.

Where you're go - ing, there's ad - ven - ture oth - ers on - ly dream of.
On the shores of tyr - ra - ny you crashed, a hu - man wave.

Red and green light, this is real and so you go to war.
Pay - ing for our free - dom with your lone - ly, un - marked graves.

For the pas -

Pre-chorus

- sion, for the glo - ry. For the mem - 'ries, for the mon - ey. You're a sol -

- dier for your coun - try. What's the diff - 'rence? All the same.

Chorus

♩ = 103

Far a - way from the land of our birth, We fly a flag in some for - eign earth.

We sailed a - way like our fath - ers be - fore. These co - lours don't run from cold, blood - y war.

Gtrs. 1+2

TAB

0

♩ = 148

Em⁹ Cadd⁹/E Em⁹ Cadd⁹/E Dadd⁹/E

P.M.-----

T
A
B

2 4 2 4 5 4 2 0 3 5 3 7 5 4 5 0 2 4 2 5 4 2 0 3 5 0 5 7 9

Em⁹ Cadd⁹/E Em⁹ Cadd⁹/E Dadd⁹/E 2. G⁵ D⁵

cold, blood-y war._

Gtr. 2

T
A
B

2 0

Gtr. 1

P.M.-----

T
A
B

0 2 4 2 5 4 2 0 3 5 3 7 5 4 5 0 2 4 2 5 4 2 0 3 5 0 5 7 9 7 9

♩ = 180

(A)
Interlude 8va

Gtr. 3

Gtr. 4

f w/dist.

T
A
B

12 13 15 13 12 13 12 13 12 13 12 13 5 6 8 6 5 6 5 6 5 6 5 13 5 14 7

Gtrs. 1+2

P.M.-----
Fig. 4-----

T
A
B

2 3 0 3 5 0 5 7 0 3 5 0 2 3 3 5 2 3 0 3 5 0 5 7 0 3 5 0 2 3 3 5

(8) ^(F5) ^(D5)

Gtrs. 1+2 play Fig. 4

TAB

12 13 15 17 15 13 12 13 12 13 12 13 14 7

5 6 8 10 8 6 5 6 5 6 5 6 5 7

*chords implied by bass

To Coda ☐

(8) ^(A)

TAB

12 13 15 13 12 13 12 13 12 13 12 13 14 7

5 6 8 6 5 6 5 6 5 6 5 6 5 7

(8)

TAB

12 13 15 17 15 13 12 13 12 13 12 13 14 7

5 6 8 10 8 6 5 6 5 6 5 6 5 7

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Fig. 5

Gtr. 1 plays Fig. 4

TAB

9 10 10 12 12 14 10 12 9 10 10 12 9 10 10 12 14 10 12 9 10 10 12

10 12 0 0 0 0 10 12 0 0 10 12 0 0 10 12 0 0 10 12 0 0 10 12

(8)

Gtr. 2 plays Fig. 5

TAB

12 13 15 13 12 13 12 13 12 13 12 13 14 7

5 6 8 6 5 6 5 6 5 6 5 6 5 7

E^{5}* *G⁵*

3 6

T
A
B

E^{5}* *G⁵*

3 3

w/bar - - - -

T
A
B

E^{5}* *G⁵* *E^{5*}* *G⁵* *D.S. al Coda* *G⁵*

-1/2 -1/2 -1/2

w/bar - - - -

T
A
B

Coda *Gtr. Solo* (A) *Gtr. 6* *f w/dist.* *1/2* *full* *P.M.*

3

T
A
B

Gtr. 2 (Fig. 4) *P.M.* *Gtr. 1 plays Fig. 3*

T
A
B

Gtr. 1 plays Fig. 3
Gtr. 2 plays Fig. 4

17 15 17 (17) 15 13 15 13 14 13 14 13 15 13 14 13 12 12 12 13 15 12

*F⁵ D⁵

12 15 15 13 13 12 14 12 12 10 10 9 9

*chords implied by bass

(A) 8^{va}

rake - |

7 4 5 7 5 6 5 5 7 5 7 5 7 5 17 18 17 18 15 17 18 15 17 19 20 22

Interlude

Gtr. 3 E⁵ G⁵

Fig. 7...

12 12 13 15 13 12 12 13

4 4 5 7 5 4 4 5

C⁵ D⁵ 1. 2.

Oh, _____

...Fig. 7 ends

TAB 12 14 12 14 12 14

TAB 4 7 5 7 5 7

E⁵ G⁵ C⁵

oh, _____ oh, _____

Gtr. 3 plays Fig. 7

TAB 4 4 5 7 5 4 4 5 4

1. D⁵ 2. D⁵

oh. _____ Oh, _____

TAB 7 5 7 7 5 7 5 (5)

♩ = 103

Gtr. 3 tacet

Chorus

Gtrs. 1+2

E⁵

C⁵

G⁵

D⁵

rhythm cont. sim.

E⁵

C⁵

G⁵

D⁵

Far a - way — from the land — of our birth,

We fly a flag — in some for-eign earth. —

E⁵

C⁵

G⁵

D⁵

E⁵

C⁵

1.

G⁵

D⁵

We sailed a - way — like our fath - ers — be - fore.

These co - lours don't run from cold, blood - y war. —

G⁵

D⁵

2.

G⁵

D⁵

E⁵

C⁵

rall.

cold, blood - y war. —

These co - lours don't run

from cold,

blood - y war. —

Outro

♩ = 110

Em⁹

Cadd⁹/E

Em⁹

Cadd⁹/E

Dadd⁹/E

mp

Gtr. 3 w/dist.

Gtrs. 1+2 play Fig. 1

12—12—12—10—10
12

13—12—10—12

12—12—11—11—12

10

mp w/dist.

9—9—9—7—5—7

5—9—7—9

5—5—4—4—5

7

Em⁹

Cadd⁹/E

Em⁹

rall.

Cadd⁹/E

Dadd⁹/E

12—12—12—10—10
12

13—12—10—12

12—12—11—11—12

11—9

9—9—9—7—5—7

5—9—7—9

5—5—4—4—5

4—7

BRIGHTER THAN A THOUSAND SUNS

Words & Music by
Steve Harris, Adrian Smith & Bruce Dickinson

D/E	Em	F#m/E	G/E	E ⁵	F# ⁵	G ⁵	B ⁵	C ⁵	A ⁵	G ⁵	Fmaj7#11
Em ⁹	Cmaj7#11	Am ⁹	F ⁵	G/B	D/F#	E ⁵ *	C	Dadd4	C ⁵ *	B ⁵ *	A ⁵ *

Intro

♩ = 115

Gtr. 1 D/E Em F#m/E G/E F#m/E Em D/E

Fig. 1
mf let ring w/slight dist.

Tablature for Gtr. 1: 4 5 7 7 9 9 10 0 | 9 10 7 9 5 7 4 5 0

Verse

D/E Em F#m/E G/E F#m/E Em D/E

1. We are not the sons of God, we are not his cho - sen peo -

mf Gtr. 2 w/clean tone + chorus
Gtr. 1 plays Fig.1

Tablature for Gtr. 2: 7 7 8 9 10 11 12 12 | 12 12 10 11 8 9 7 7

D/E Em F#m/E G/E F#m/E Em D/E

- ple now. We have crossed the path he trod, we will feel the pain of

Tablature for Gtr. 2: 7 7 8 9 10 11 12 12 | 12 12 10 11 8 9 7 7

accel. poco a poco

D/E (1° only)

Em

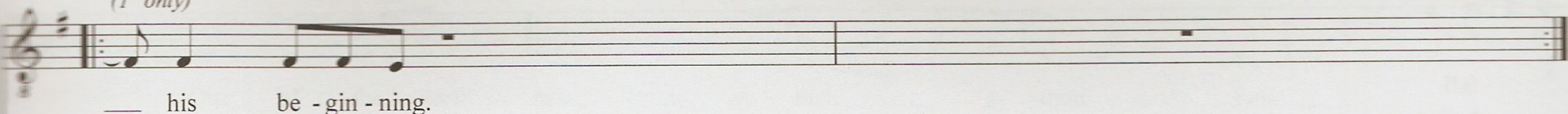
F#m/E

G/E

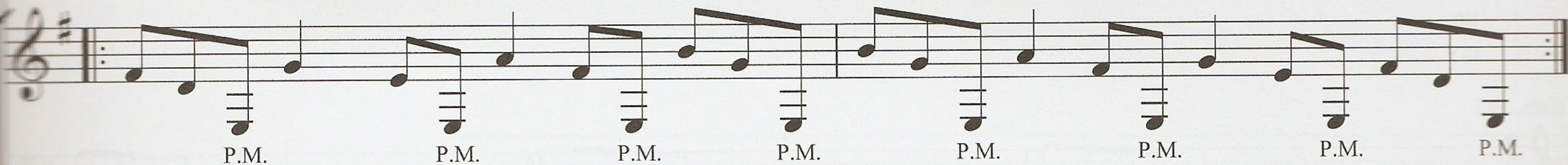
F#m/E

Em

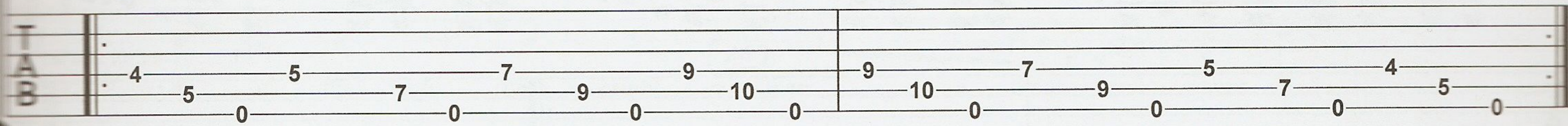
D/E



Gtrs. 1+2



ff Fig. 2 w/dist.



E⁵

F#⁵ G⁵

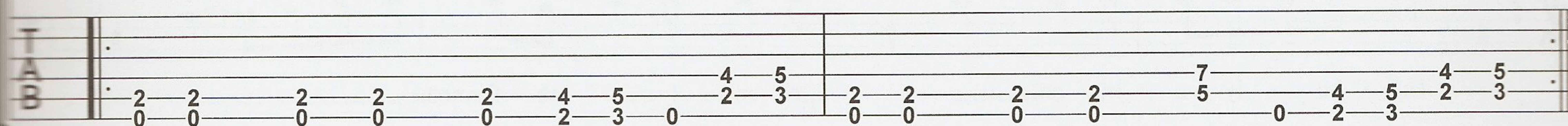
B⁵ C⁵

E⁵

D⁵

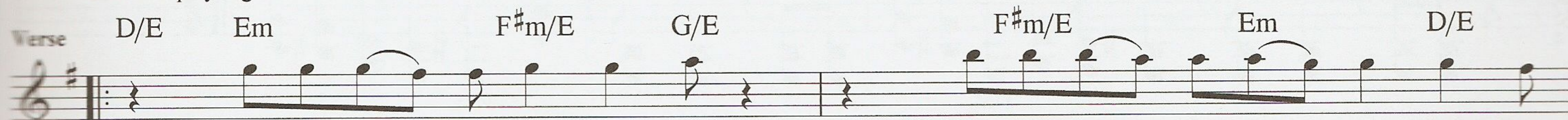
F#⁵ G⁵

B⁵ C⁵



♩ = 125

Gtrs. 1+2 play Fig. 1



2. Sha-dow fing - ers rise a - bove,
3. Knock - ing heads to - geth - er well,
4. Yel-low sun, its ev - il twin,
5. Di-vide and con - quer while ye may,
6. Bomb - ers launch with no re - call,

ir - on fin - gers stab the de - sert
raise a ci - ty build a liv - ing
in the black, the winds de - liv - er
oth - ers preach and oth - ers fall and pray.
min - ute warn - ing of the mis - sile's

D/E Em

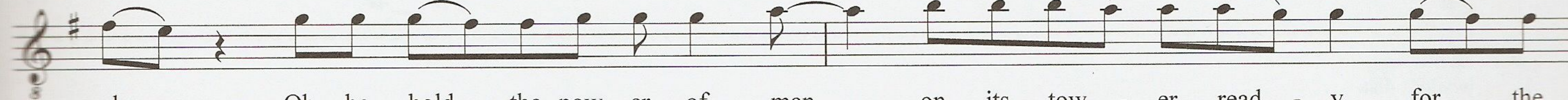
F#m/E

G/E

F#m/E

Em

D/E



sky. Oh, be - hold the pow - er of man, on its tow - er read - y for the
hell. Join the race to su - i - cide, lis - ten for the tol - ling of the
him. We will split our souls with in, at - om seed to nu - clear dust is
fall. In a bunk - er's where we'll die, there the ex - e - cu - tion - ers they
Take a look at your last sky, guess - ing you won't have the time to

E⁵ F^{#5} G⁵ B⁵ C⁵ E⁵ 1, 4. D⁵ F^{#5} G⁵ B⁵ C⁵ E⁵ 2, 3, 5. D⁵ F^{#5} G⁵ B⁵ C⁵

fall. _
bell. _
riv-en. _
lie. _
cry. _

Gtrs. 1+2

P.M. P.M. P.M. cont. in slashes

TAB

2 2 2 2 2 4 5 4 5
0 0 0 0 0 2 3 0 2 3

2 2 2 2 7 4 5 4 5
0 0 0 0 0 2 3 2 3

2 2 2 2 7 4 5 4 5
0 0 0 0 0 2 3 2 3

Pre-chorus

C⁵ A⁵ G⁵ F⁵

rhythm cont. sim.

Out of the un - i - verse, a strange love is born.

C⁵ A⁵ G⁵ Fmaj⁷#¹¹ 1.

Un - ho - ly u - ni - on, tri - ni - ty re - formed.

E⁵ F^{#5} G⁵ B⁵ C⁵ E⁵ D⁵ F^{#5} G⁵ B⁵ C⁵ 2, 3.

Gtrs. 1+2

P.M. P.M.

TAB

2 2 2 2 2 4 5 4 5
0 0 0 0 0 2 3 0 2 3

2 2 2 2 7 4 5 4 5
0 0 0 0 0 2 3 2 3

Gtrs. 1+2 Em⁹ Cmaj⁷#¹¹ Am⁹ Fmaj⁷#¹¹ To Coda

Fig. 3
mf let ring w/slight dist.

TAB

0 2 4 0 0 4 3 4 0 0 0 0 4 0 7 5 0 0 0 3 2 0 0 2 3

Chorus Em⁹ Cmaj^{7#11} Am⁹ Fmaj^{7#11}

Out of the dark - ness, bright - er than a thou - sand suns.

Gtrs. 1+2 play Fig. 3

1. Em⁹ Cmaj^{7#11} Am⁹ Fmaj^{7#11}

Out of the dark - ness, bright - er than a thous - and suns.

2. Am⁹ Fmaj^{7#11}

- ness, bright - er than a thou - sand suns.

Chorus E^{5*} C⁵ A⁵ F⁵ E^{5*}

Out of the dark - ness, bright - er than a thou - sand suns.

Gtrs. 1+2 *rhythm cont. sim.*

C⁵ A⁵ F⁵

Out of the dark - ness, bright - er than a thou - sand suns.

Gtr. 3

ff w/dist. full

10

14-0

Gtr. Solo

E⁵

C⁵

A⁵

G/B

C⁵

G^{5*}

D/F[#]E^{5*}

TAB

10 — 12-14-15 — 14-12-14-12 14 12 10 — 14 12 14 — 12 — 14-12-14 — 12 — 14-12-10 — 10-12-10-12-10-12 — (12)

Gtrs. 1+2

Fig. 4

TAB

9 9 2 2 5 5 5 5 12 12 9 9
9 9 2 2 5 5 5 5 10 9 7 7
7 7 9-10-9-7 8 (8) 5-7-8 7-5 0 0 2 2 3 3

C⁵

A⁵

8va

*Gtr. 3 w/pitch shift pedal
Gtrs. 1+2 play Fig.4

TAB

12 14 15 17 12 15 12-15-12 15 12-17-12 15 12-15-12-15-12 15 12-17-12 15 12

*Set pitch shift -1 8ve and
use pedal to slur into notes.

G/B

C⁵

G^{5*}

D/F[#]

E^{5*}

(8)

TAB

15-12 15 12-17-12 15 12-15-12 15 12-17-12 15 12-12-0 0 19 19

C⁵

A⁵

(8)

TAB

14 12 12 15 12 15 12 12 15 12 14 12 12 15 12 15 12 15 12 15

(8) G/B C⁵ G^{5*} D/F[#] E^{5*}

Tab: 15 15 15 15 17 17 17 12 15

Notes: full, full, full, full, full, full, full

(8) C⁵ A⁵

Tab: 17-11-15-17-12-15-12 12-15-17-12-15 17-12-15-12 12-15-17-12 14 12 12-14-16-12-14 12-15-12 14 12

Notes: full, full

(8) G/B C⁵ G^{5*} D/F[#]

Tab: 12 15 12 14 12 12 15 12 14 12 12 15 12 14 12 12 15 12 15

Notes: full, full, full, full, full, full, full

Interlude

Double time feel

Gtrs. 1+2 E⁵ C⁵

Fig. 5

Gtr. 3 tacet

Tab: 9 9 9 9 5 5 5 3 3 3 3 3 3 3

Notes: P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

A⁵ F⁵

Tab: 2 2 2 2 3 3 3 3

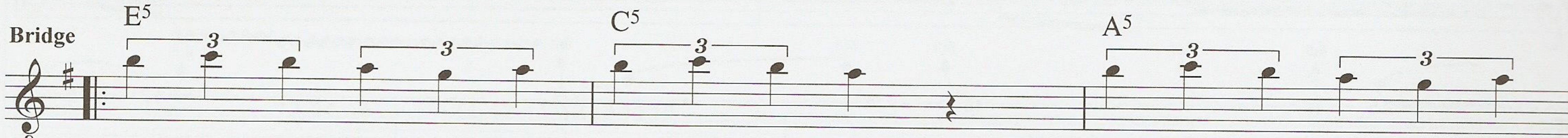
Notes: P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

(Double time feel)

Gtrs. 1+2 play Fig. 5

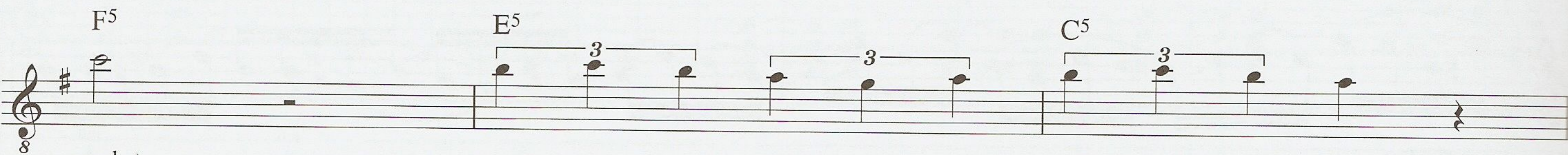
Bridge

8 E⁵ C⁵ A⁵



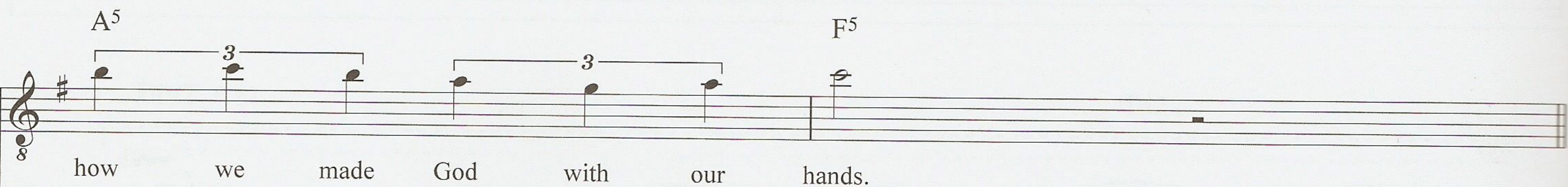
Bu - ry your prob - lems and bu - ry your dead, Bu - ry your head in the
Ev - er would Ro - bert have said to his God, 'bout how he made war with the

8 F⁵ E⁵ C⁵



sand. } E e - quals M C squared, you can re - late
sun. }

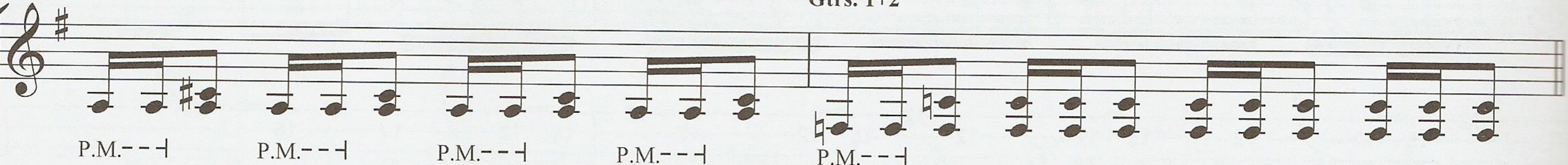
8 A⁵ F⁵



how we made God with our hands.

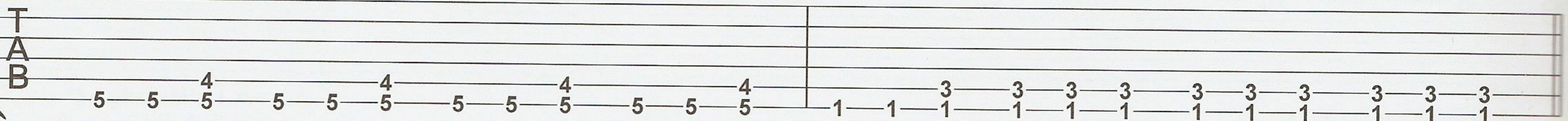
Gtr. 2

Gtrs. 1+2



P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

TAB

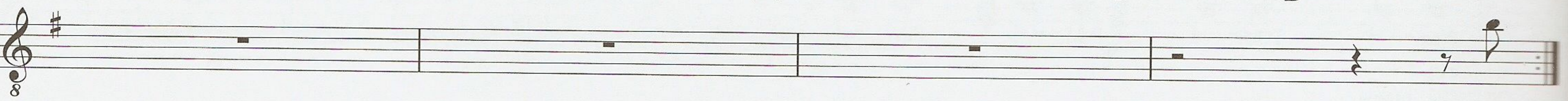


End double time feel

1.

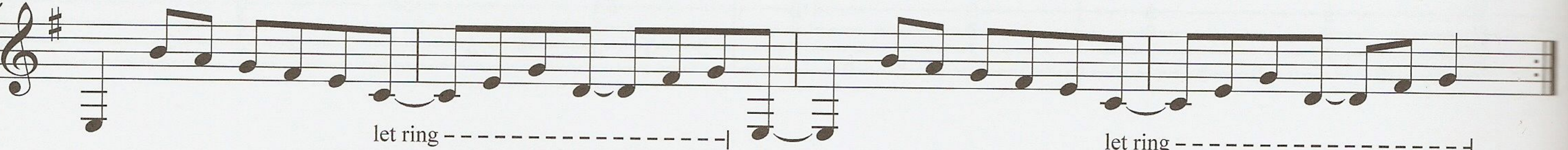
(E) C Dadd4 (E) C Dadd4

8



What

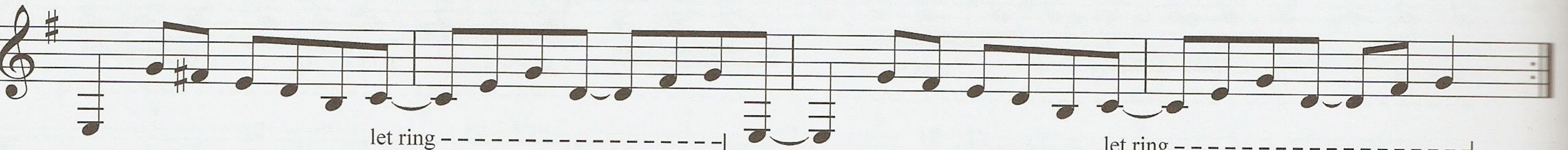
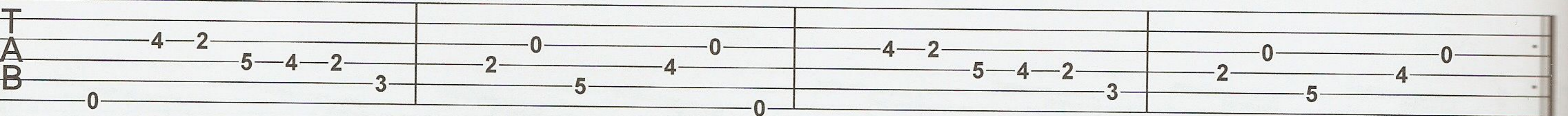
Gtr. 3



let ring

let ring

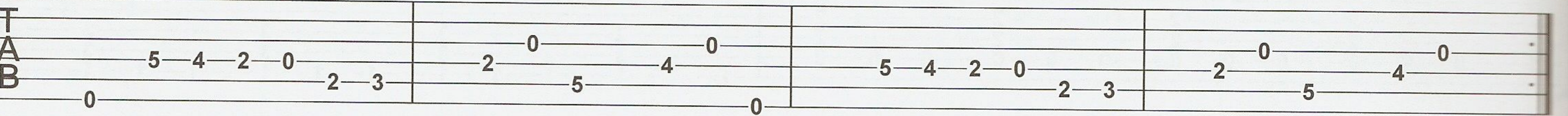
TAB



let ring

let ring

TAB



(End double time feel)

2. Bridge (E) C Dadd4 (E) C Dadd4 (E)

All na-tions are ris - ing, through ac - id veils of love and hate.

let ring ----- Fig. 7 -----

TAB 4 2 5 4 2 3 3 2 5 4 0 4 2 5 4 2 3 2 0 5 4 0

let ring ----- Fig. 6 -----

TAB 5 4 2 0 2 3 2 0 5 4 0 5 4 2 0 2 3 2 0 5 4 0

C Dadd4 (E) C Dadd4 A5

Gtrs. 1+2 plays Fig. 6

Bridge Gtr. 3 plays Fig. 7

Chain let - ters of Sa - tan, Un - cer - tain - ty led us all to this.

Gtr. 3 tacet F5 G5 A5 F5 C5 A5

All na-tions are ris - ing, through ac - id veils of love and hate.

G5 Fmaj7#11

Cold fu - sion of fu - ry.

Gtr. Solo B5* C5*

rake -- | full

TAB 7 9 7 9 9 7 9 7 9 7 9 10 10 9 7 9 x 10 9 x

Gtrs. 1+2

P.M. Fig. 8

TAB 9 10 8

A^{5*} B^{5*} G^{5*} F⁵

full 10 (10) 7 10 7 10 7 10 7 10 7 10 7 10 7 10 9 7 9 7 12

T A B

10 8 7 5 9 7 9 7 5 3 3 1 3 1 3 1 3 1

B^{5*} C^{5*}

Gtrs. 1+2 play Fig. 8

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 12 12 12 12 12 12 12 12 12 10 7 10 12 10 7 10 7 10 9 7 9 (9) 7

T A B

A^{5*} B^{5*} G^{5*} F⁵

5 5 3 11 10 12 10 12 10 11 12 12 11 10 11 10 12 (12) 14 9 1/2 (9) 7 9 7 9 7 9

T A B

B^{5*} C^{5*} A^{5*} B^{5*} G^{5*} F⁵

(8va) Harm. 17 full 17 full 17 full 17 full 17

T A B

B^{5*} C^{5*}

(8) 17 full 17 17 14 17 14 17 14 17 15 16 15 16 14 16 14 16 16 1/2

T A B

A^{5*} B^{5*} G^{5*} F⁵

TAB

Interlude D/E Em F[#]m/E G/E F[#]m/E Em D/E

ff w/dist. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

E⁵ F^{#5} G⁵ B⁵ C⁵ E⁵ D⁵ F^{#5} G⁵ B⁵ C⁵

P.M. P.M.

TAB

E⁵ F^{#5} G⁵ B⁵ C⁵ E⁵ D⁵ F^{#5} G⁵ B⁵ C⁵ *D.S. al Coda*

P.M. P.M.

TAB

⊕ Coda

Gtrs. 1+2 play Fig. 3

Em⁹ Cmaj^{7#11} Am⁹ Fmaj^{7#11}

8 Out of the dark - ness.

TAB

Em⁹ Cmaj^{7#11} Am⁹ Fmaj^{7#11}

8 Out of the dark - ness, bright - er than _____ a thou - sand suns. _____

Gtr. 1

f w/dist.

T
A
B

3 3 3 3 3 3 3
3 3 3 3 3 3 3
1 1 1 1 1 1 1

Chorus E⁵ Gtrs 1+2 play Fig. 4 C⁵ A⁵ G/B C⁵ 1, 2, 3. G^{5*} D/F# E^{5*}

8 Out of the dark - ness, bright - er than _____ a thou - sand suns. _____

4. G^{5*} D/F# E⁵ (Hi-hat)

8

T
A
B

5 5 12 12 12 2
5 5 10 10 9 2
3 3 0

Outro D/E Em F#m/E G/E F#m/E Em D/E

Gtr. 1

mf let ring...
Gtr. 1 w/slight dist.
Gtr. 2 tacet

T
A
B

4 5 5 7 7 9 9 10 9 10 7 5 7 4 5 0

D/E Em F#m/E G/E rall. F#m/E Em D/E E⁵

8 Ho - ly Fa - ther, we have sinned. _____

Gtr. 2

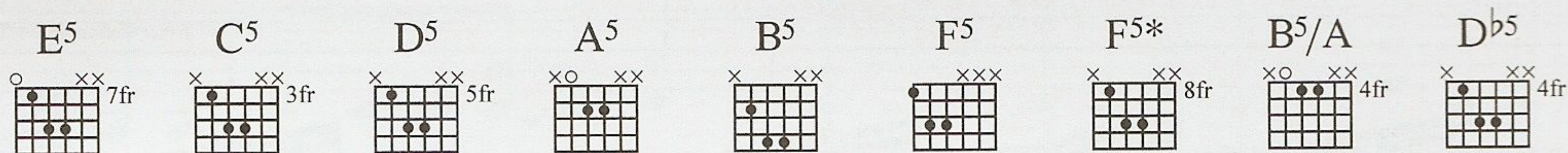
mf let ring...
w/slight dist.

T
A
B

7 7 8 9 10 11 12 12 12 10 11 8 9 7 7 2 2 0

THE PILGRIM

Words & Music by
Janick Gers & Steve Harris



Intro
N.C. $\text{♩} = 95$

Gtr. 3 E⁵ C⁵ D⁵ E⁵ C⁵ D⁵ A⁵

Gtrs. 1+2

(Drums) *f* w/dist.

TAB

Gtr. 4

(Drums) *f* w/dist.

TAB

E⁵ C⁵ D⁵ E⁵ D⁵ E⁵ C⁵ D⁵ A⁵

TAB

TAB

E⁵

TAB

Gtrs. 1+3

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Gtr. 4 tacet

TAB

♩ = 190

Verse

E⁵C⁵

8

1. The keys to death and hell, the ail - ing king - dom, doomed to fail. The

(2.) cour age find and gra - cious will. De - liv - er good from ill.

Gtrs. 1+2+3

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

TAB

D⁵A⁵E⁵

8

bonds of sin and hearts will break, the pil - grim's course will take.

Clean the wat - er, clean our guilt. With us do what you will.

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

TAB

C⁵

8

Quell - ing the dev - il's might and read - y for e - ter - nal fight.

Then will my judge ap - pear, bear no false an - gel that I hear. For

P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--| P.M.--|

TAB

A⁵ C⁵ D⁵ E⁵

Ach - ing limbs and faint - ing soul, ho - ly bat - tles take their toll.
 on - ly then I will con - fess to my e - tern - al hell.

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---|

TAB 0 0 0 0 0 0 0 0 5 3 3 3 5 7 9 9 9 9 0 0 0 0

Pre-chorus

E⁵ C⁵ D⁵ B⁵ C⁵

Gtr. 4 // // // // //

1. Li - ber - ty and hope di - vine, chang - ing the
 2. 3. Now give us our ho - ly sign, chang - ing the

Gtr. 3

TAB 9 5 7 4 5

Gtr. 1

Gtr. 2

TAB 8 9 7 8 7 7 9 5 7 7

D⁵ E⁵ E⁵ C⁵ D⁵

wat - er in - to wine. } So to you we bid fare -
 wat - er in - to wine. }

TAB 7 2 9 5 7

TAB 7 4 5 8 9 7 8 7 5 7 4 5 4

B⁵ F⁵ C⁵ D⁵ E⁵

well, king - dom of hea - ven to hell.

TAB 4 7 5 7 9

Chorus (A)

Spi - rit ho - ly, life e - tern - al.

Gtrs. 1+2+3

Fig. 1 -
Gtr. 4 tacet

TAB 14 13 12 12 10 9 12 12
0 14 14 12 12 0 10 10 12 12

D⁵

Raise me up, take me home.

Fig. 1

TAB 14 13 12 12 10 9 7 7
0 14 14 12 12 0 10 10 7 7
5 5

Gtrs. 1+2+3 play Fig. 1

(A)

Pil - grim sun - rise, — pa - gan sun - set. —

On - ward jour - ney — be - gun. — D⁵ To Coda ⊕

Interlude

♩ = 95

E⁵

F⁵*

rhythm cont. sim.

Gtr. 3

P.M. —————

Gtr. 2

Gtr. 1 dbls. ad lib. 8vb

TAB 9 10 9 10 9 9 10 9 9 10 9 10 9

E⁵ F⁵
TAB 9 10 9 10 9 9 10 9 9 10 9 10 9

C⁵ D^{b5}
TAB 5 6 5 6 5 5 6 5 5 6 5 6 5

1. D^{b5} 2. D^{b5}
2. To
TAB 5 6 5 6 5 5 6 5 5 6 5 6 5 5 6 5 6 5 5 6 5 6 5

$\text{♩} = 190$

Gtr. Solo

Gtr. 5

B⁵

P.M.-----

P.M.-----

musical notation system 1: Treble clef, key signature of one sharp (F#), 4/4 time. Includes a "rake" effect and a "ff w/dist." instruction. The guitar solo is marked with a "P.M." (pick attack) and a "full" instruction. The tablature (TAB) shows fret numbers 4, 5, 7, 5, (5), 4, 5, 4, 5, 4.

musical notation system 2: Treble clef, key signature of one sharp (F#), 4/4 time. Includes a "rhythm cont. sim." instruction. The guitar solo is marked with a "P.M." (pick attack) and a "full" instruction. The tablature (TAB) shows fret numbers 7, 4, 4, 8, (8), 11, 11, 7, (7), 6, 8, 8, 7, 8, 7, 10, 7, 8, 11, 12.

musical notation system 3: Treble clef, key signature of one sharp (F#), 4/4 time. Includes a "full" instruction and an "8va" (octave) instruction. The guitar solo is marked with a "P.M." (pick attack) and a "full" instruction. The tablature (TAB) shows fret numbers 12, (12), 11, 8, 11, 8, 7, 10, 7, 14, 17, 15, 14, 12, 15, 14, 12, 15, 12, 14.

musical notation system 4: Treble clef, key signature of one sharp (F#), 4/4 time. Includes a "full" instruction. The guitar solo is marked with a "P.M." (pick attack) and a "full" instruction. The tablature (TAB) shows fret numbers 12, 13, 12, 10, 10, 12, 12, 10, 12, 13, 0, 13, 0, 13, 12, 13, 11, 12, 11, 13, 11.

musical notation system 5: Treble clef, key signature of one sharp (F#), 4/4 time. Includes a "full" instruction. The guitar solo is marked with a "P.M." (pick attack) and a "full" instruction. The tablature (TAB) shows fret numbers 12, 12, 14, 15, 14, 15, 15, 15.

D.S. al Coda

B⁵/A B⁵ C⁵ D⁵

(8)

TAB

Coda

Gtrs. 1+2+3 play Fig. 1

(A)

Spi - rit ho - ly, life e - tern - al. Raise me
Pil - grim sun - rise, pa - gan sun - set, On - ward

1.

2.

D⁵

up, take me home.
jour - ney be - gun.

Interlude

$\text{♩} = 95$

E⁵

F⁵

rhythm cont. sim.

Gtr. 3

P.M.

Gtr. 2

Gtr. 1 dbls. ad lib. 8vb

TAB

E⁵

F⁵

TAB

C⁵ D^{b5}

TAB

C⁵ D^{b5}

TAB

Outro **Slower**

E⁵ C⁵ D⁵ E⁵ D⁵ E⁵ C⁵

Gtr. 3

Gtrs. 1+2

f w/dist.

TAB

Gtr. 4

f w/dist.

TAB

1. D⁵ A⁵ 2. D⁵ E⁵ A⁵ rall.

TAB

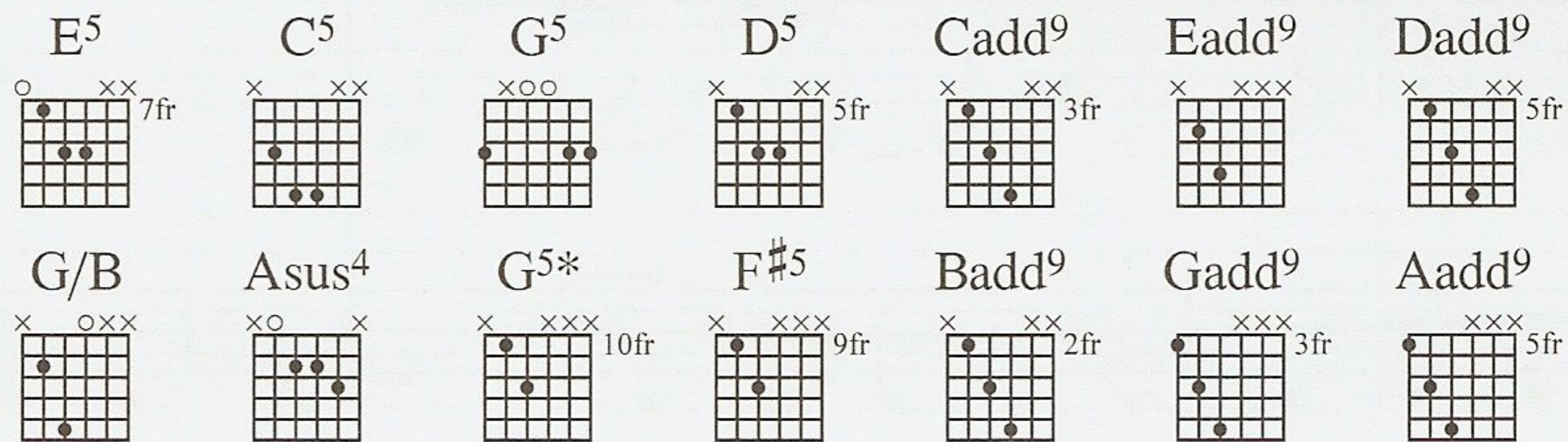
THE LONGEST DAY

Words & Music by
Steve Harris, Adrian Smith & Bruce Dickinson

Intro

$\text{♩} = 108$

Bass arr.
for Gtr. (E)



Intro musical notation in 4/4 time, key of E major. The guitar part consists of a continuous eighth-note pattern across two staves.

Gtr 1 (E)

Guitar 1 musical notation in 4/4 time, key of E major. The notation includes a melodic line with slurs and a bass line with fret numbers.

Fig. 1...

mf let ring...
w/slight dist.

Guitar 1 tablature for Figure 1, showing fret numbers 0, 7, 9, 10, and 7 across two staves.

Guitar 1 musical notation continuing the melodic line from Figure 1.

...Fig. 1 ends

Guitar 1 tablature for the end of Figure 1, showing fret numbers 0, 7, 9, 10, and 7 across two staves.

2°+3° poco a poco accel...

Verse (E)

Verse musical notation in 4/4 time, key of E major. The vocal line includes three verses of lyrics: 1. In the gloom the gath'ring storm a - bates. 2. Ov - er - lord, your mast - er not your God. 3. The ris - ing dead, fac - es bloat - ed, torn.

Gtr. 2

Guitar 2 musical notation in 4/4 time, key of E major. The notation shows a continuous eighth-note pattern across two staves.

P.M.

mf Gtr. 2 w/dist.+ flanging
Gtr. 1 plays Fig. 1

cont. sim.

Guitar 2 tablature for the verse, showing fret numbers 0 across two staves.

8

In the ships, gim - let eyes a - wait. A call to arms, to
 The en - e - my coast, dawn - ing grey with scud. These wretch - ed souls,
 They are re - lieved, the liv - ing wait their turn. Your num - ber's up, the

ham - mer at the gates. To blow them wide, throw ev - il to its fate.
 puk - ing, shak - ing fear. To take a bul - let for those who sent them here.
 bul - let's got your name. You still go on to hell and back a - gain.

(B)

8

All sum - mers long, the drills to build the ma -
 The world's a - light, the cliffs e - rupt in flame.
 Val - hal - la waits, Val - kyr - ies rise and fall.

Gtr. 1

Guitar 1 staff with treble clef and key signature of one sharp (F#).

TAB

2 4 2 4 2 4 2 5 2 5

Gtr. 2

Guitar 2 staff with treble clef and key signature of one sharp (F#).

P.M.

cont. sim.

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

8

- chine, to turn men from flesh and blood to steel. From pap - er sol - diers to
 No es - cape, re - morse - less shrap - nel rains. Drown - ing man, no
 The war - ri - or tombs lie op - en for us all. A ghost - ly hand

Guitar 1 staff with treble clef and key signature of one sharp (F#).

TAB

2 4 2 4 2 4 2 5 2 2 4 2 4 2 4 2 4 2

1.

bo - dies on the beach. From sum - mer sands to ar - ma - ged - don's reach.
 chance for a war - ri - or's fate. A chok - ing death,
 reach - es through the veil, blood and sand, we

2, 3.

Pre-chorus

rhythm cont. sim.

E⁵C⁵G⁵

en - ter hell's gate! Slid - ing we go, on - ly fear -
 will pre - vail!

ff w/dist. Fig. 2

on our side. To the edge

Fig. 2

Gtr. 1 plays Fig. 1

C⁵G⁵D⁵E⁵

of the wire, and we rush with the tide. Oh, the wat -

C⁵G⁵D⁵E⁵

- er is red with the blood of the dead. Oh, but I'm -

C⁵G⁵D⁵

Gtrs. 1+2

still a - live, pray to God I sur - vive.

Chorus

♩ = 122

Cadd⁹ Eadd⁹ Dadd⁹ Eadd⁹ Cadd⁹ Eadd⁹

How _____ long, _____ on this long - est day, _____ 'til we fin - al - ly _____ make it through?

Gtrs. 1+2

Fig. 3 -
let ring...

TAB

3	5	7	0	2	4	5	7	9	0	2	4	3	5	7	0	2	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Dadd⁹ Cadd⁹ Eadd⁹ Dadd⁹ Eadd⁹

How _____ long, _____ on this long - est day, _____ 'til we

Fig. 3 -

TAB

3	5	7	9	7	7	7	5	7	3	5	7	0	2	4	5	7	9	0	2	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

C⁵ G/B A⁵

fin - al - ly _____ make _____ it through? _____

Fig. 3 -

TAB

5	5	5	5	5	0	0	0	0	0	2	2	2	2	2	2	2	2
3	3	3	3	3	2	2	2	2	2	0	0	0	0	0	0	0	0

Gtrs. 1+2 play Fig. 3

Cadd⁹ Eadd⁹ Dadd⁹ Eadd⁹ Cadd⁹ Eadd⁹

How _____ long, _____ on this long - est day, _____ 'til we fin - al - ly _____ make it through?

Dadd⁹ Cadd⁹ Eadd⁹ Dadd⁹ Eadd⁹ C⁵ G/B

To Coda ⊕

How _____ long, _____ on this long - est day, _____ 'til we fin - al - ly _____ make it through?

1. A^5 $Asus^4$ 2. A^5

Gtrs 1+2

TAB

2 3 2 2 0

2 2 2 2 0

0 0 0 0 0

$\text{♩} = 190$

E^5 G^{5*} $F^{\#5}$ D^5 E^5 G^5 $F^{\#5}$ E^5 G^{5*} $F^{\#5}$ D^5

TAB

9 9 9 12 11 7 9 9 12 11 9 9 9 12 11 7

7 7 7 10 9 5 7 7 10 9 7 7 7 10 9 5

E^5 G^{5*} $F^{\#5}$ D^5 E^5 G^5 $F^{\#5}$ E^5 G^{5*} $F^{\#5}$ C^5

TAB

9 9 9 12 11 7 9 9 12 11 9 9 9 12 11 5

7 7 7 10 9 5 7 7 10 9 7 7 7 10 9 3

(E) (F)

P.M.-----

TAB

0 3 2 0 2 3 0 3 2 0 2 3 1 3 5 2 3 5 2 5 3 2 5 3

(E) (F)

P.M.-----

TAB

0 3 2 0 2 3 0 3 2 0 2 3 1 3 5 2 3 5 2 5 3 2 5 3

(B) (C)

P.M.----- P.M.-----

TAB

2 5 4 2 4 5 2 5 4 2 4 5 | 3 5 7 4 5 7 4 7 5 4 7 5

1. (B) (C) 2. (C)

Gtr. 3

ff w/dist.

0 0 0

14

P.M.----- P.M.----- P.M.----- cont. in slashes

TAB

2 5 4 2 4 5 2 5 4 2 4 5 | 3 5 7 4 5 7 4 7 5 4 7 5 | 3 5 2 4 5 7 4

Gtr. Solo

Eadd⁹ Badd⁹ Gadd⁹ Aadd⁹ Eadd⁹ Badd⁹

Gtrs. 1+2 *rhythm cont. sim.*

8^{va}

full full full

TAB

15 (15) 15 12-14-15-14-12-14-12 15 15 12-14-12-12 15-12 15-14-12-14 12-14 14

Gadd⁹ Aadd⁹ Eadd⁹ Badd⁹

TAB

12 11 12 12 14 12 14 12 12 14 14 12 11 12 11 12 14

Gadd⁹ Aadd⁹ Eadd⁹ 8^{va} Badd⁹ Gadd⁹ Aadd⁹

TAB 9 10 12 9 9 11 12 (12) 12 12 10 12 10 14 15 17 (17)

Gtr. 4

TAB 5 7

Gtr. 5

Gtr. 6

TAB 10 12 7 9

Interlude C⁵ G⁵ D⁵ E⁵ C⁵ G⁵ 1. D⁵

Gtr. 3 tacet

TAB 7 9 7 5 4 7 5 7 4 7 5 4 5 7 7 9 7 5 4 7 5 7 5 7

TAB 12 13 12 10 8 7 8 10 8 7 9 7 10 12 12 13 12 10 8 7 8 8 10 10 12 9 10 9 7 5 4 7 7 5 4 9 7 7 9 9 10 9 7 5 4 7 5 7 7 9

2. A^5 E^5

Gtrs. 1+2 Gtrs 4+5+6 tacet

Gtrs. 1+2

TAB 6 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7

TAB 10 10 2 2 2 2 2 2 2 2 2 2 0 0 0 0

TAB 7 7 2 2 2 2 2 2 2 2 2 2 0 0 0 0

1.

P.M.-----

Fig. 5 -----

P.M.-----

P.M.-----

Fig. 4 -----

P.M.-----

TAB 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 3 2 0 3 2 0

TAB 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 2 3 0 2 3 7 7 7 7 7 7 7 7 7 7 3 2 0 3 2 0

TAB 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 2 0 3 2 0

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3 0 2 3 0 0 0 0 0 0 0 0 0 0 3 2 0 3 2 0

2. C^5 G^5 D^5 E^5 *rhythm cont. sim.*

Gtr. 4

Gtrs. 1+2 play Fig. 4
Gtr. 3 plays Fig. 5
Gtr. 3 tacet

Gtr. 5
Gtr. 6

TAB 5 7 7 9 7 5 4 7 5 7 9 7 5 4 5 7

TAB 10 12 12 13 12 10 8 7 8 10 8 7 9 7 10 12

TAB 7 9 9 10 9 7 5 4 7 7 5 4 7 5 7 9

⊕ Coda

A⁵ Asus⁴

TAB 2 2 0 3 2 2 0 3 2 2 0

Gtr. 1 (E)

mf let ring...
w/slight dist.

TAB 9 7 9 9 10 7 7 10 0

Gtr. 2

mf P.M.
w/dist.+flanging

cont. *sim.*

TAB 0

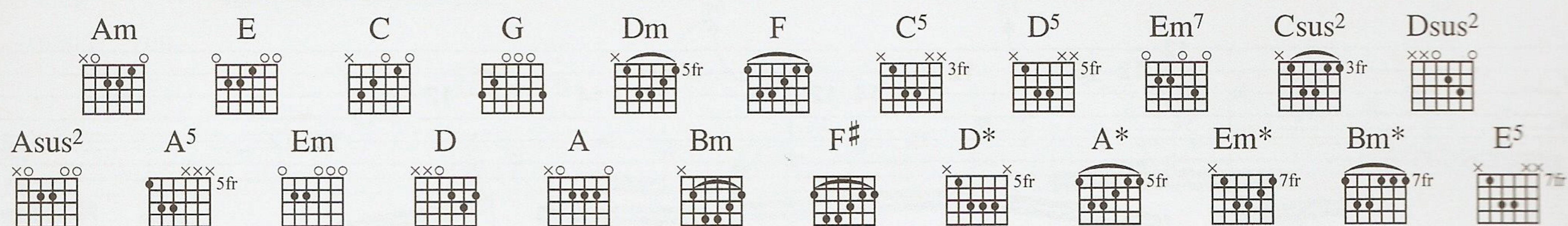
TAB 9 7 9 7 9 10 7 9 7 9 7 0 9 7 9 7 9 7

rall.

TAB 10 7 10 9 7 9 7 9 7 10 7 7 7 7 9 9 0

OUT OF THE SHADOWS

Words & Music by
Steve Harris & Bruce Dickinson



Intro

♩ = 85

Am E C G Dm Am

Gtr. 3
(acous.)

rhythm cont. sim.

Gtrs. 1+2

ff w/dist.

1.

F

C⁵

D⁵

2.

F

C⁵

D⁵

♩ = 73

Em⁷

Csus²

Em⁷

Csus²

Fig. 1
mf w/slight dist.
Gtr. 3 tacet

Em⁷ Csus² Dsus² Asus²

Gtr. 4

f w/dist. full

15 12 12-15 14 12 15-14-12 14 (14) 12-14 14 12 14-12 14-12 (12)

TAB

0 2 2 0 3 0 2 3 5 5 3 3 5 5 0 2 3 2 0 3 2 0 0 2 2

Gtrs. 1+2 play Fig. 1

Verse Em⁷ Csus² Em⁷ Csus² Em⁷ Csus²

8

1. Hold a ha - lo round the world, - gold - en is the day. - Princ - es of the un - i - verse, - your
 2. Dust-y dreams in fad - ing day - light, flick-er on the walls. - No-thing new, - your life's a - drift, - what

Dsus² Asus² Em⁷ Csus²

8

bur - den is the way. - So there is no bet - ter time, who
 pur - pose to it all? - Eyes are closed and death is call - ing,

Gtr. 4 (2° only)

7 7 (7) 5 7 5 7 5 4

TAB

Em⁷ Csus² Em⁷ Csus²

8

will be born to - day? A gyp - sy child at day - break, a
 reach-ing out his hand. Call up - on the star - light, to sur -

Gtr. 4 (2° only)

rake - 1 7 (7) 5 7 7 7 9

TAB

Dsus²

A⁵
Gtrs 1+2

king for a day. ———
-round you.

Gtr. 4 (1°)

2° Gtr. 4 plays ad lib.

TAB

9 12 12-14 12-14 12-14 (14) 12 15 14 12 15 14 12

full 1/4

Chorus

Em

C

D

A

Gtr. 3
(acous.)

rhythm cont. sim.

Out — of — the sha - dow, and in — to — the sun. —

2°+3° Gtr. 4 plays ad lib. fills

TAB

(12) \

Gtrs. 1+2

Fig. 2

TAB

2 2 X X 5 5 X X 7 7 X X 7 7 X X
2 2 X X 5 5 X X 7 7 X X 7 7 X X
0 0 X X 3 3 X X 5 5 X X 5 5 X X

Gtrs. 1+2 play Fig. 2

Em

C

D

A

Dreams — of — the past, — as the old — ways — are done. —

Em

C

D

A

Em

C

To Coda ⊕
To Coda ⊕ ⊕

Oh, — there is beau - ty, and sure - ly there — is pain. — But we — must — en - dure it to

D A

live a - gain.

Gtr. 4

Gtr. 5

f w/dist.+echo

Gtrs. 1+2

Gtr. Solo

Em⁷ Csus² Em⁷ Csus² Em⁷ Csus²

Gtrs. 1+2 play Fig. 1
Gtrs. 3+4 tacet

Em⁷ Csus² Em⁷ Csus² Em⁷ Csus²

3 rake - | P.M.-----|

Em⁷ Csus² Dsus² Asus² Em⁷ Csus² Em⁷ Csus²

3 6 6

P.M.-----|

D.S. al Coda

54

D A

live a - gain.

Gtr 4

P.M. --- |

1/4

full full

(15)

Gtrs 1+2

TAB

7 7 5 7 5 7 5

X-X X-X X-X

Interlude

♩ = 93

Bm

F#

D*

A*

Gtr. 3 (acous.)

Fig. 3

Gtr 6 (elec.) dbls. w/dist.

Gtrs. 1+2+4 tacet

TAB

2 2 2 2 X X 2 2 2 X X 7 7 7 7 X X 5 5 5 X X

3 3 3 3 X X 2 2 2 X X 7 7 7 7 X X 5 5 5 X X

4 4 4 4 X X 3 3 3 X X 7 7 7 7 X X 6 6 6 X X

4 4 4 4 X X 4 4 4 X X 7 7 7 7 X X 7 7 7 X X

2 2 2 2 X X 4 4 4 X X 5 5 5 X X 5 5 5 X X

Em*

Bm*

G

D⁵

E⁵

TAB

7 7 7 7 X X 7 7 7 X X 3 3 3 3 3 X X

8 8 8 8 X X 7 7 7 X X 3 3 3 3 3 X X

9 9 9 9 X X 7 7 7 X X 4 4 4 4 4 X X

9 9 9 9 X X 9 9 9 X X 5 5 5 5 5 X X

7 7 7 7 X X 7 7 7 X X 3 3 3 3 3 X X

7 7 7 7 X X 7 7 7 X X 5 5 5 5 5 X X

7 7 7 7 X X 7 7 7 X X 7 7 7 X X

7 7 7 7 X X 7 7 7 X X 9 9 9 X X

7 7 7 7 X X 7 7 7 X X 7 7 7 X X

Gtrs. 1+2

Bm

F#

D*

A*

Fig. 4

Gtr. 3 plays Fig. 3

TAB

3 3 3 3 X X 7 7 7 7 X X

4 4 4 4 X X 7 7 7 7 X X

4 4 4 4 X X 7 7 7 7 X X

2 2 2 2 X X 5 5 5 5 X X

2 2 2 2 X X 5 5 5 5 X X

2 2 2 2 X X 5 5 5 5 X X

2 2 2 2 X X 5 5 5 5 X X

2 2 2 2 X X 5 5 5 5 X X

Em* Bm* G D⁵ E⁵

T 8 8 8 8 X X
A 9 9 9 9 X X
B 7 7 7 7 X X

9 9 9 9 X X
9 9 9 9 X X
7 7 7 7 X X

12 12 12 12 X X
12 12 12 12 X X
10 10 10 10 X X

7 7 7 7 X X
9 9 9 9 X X
12 12 12 12 X X

Interlude

Gtr. 4 Bm F# D* A* Em* Bm*

Gtrs. 1+2 play Fig. 4

T 9 11 11 9 12 12 12 12
A 12 12 12 12 9 11 11 9
B 12 12 12 12 9 11 11 9

12 12 12 12 9 11 11 9
12 12 12 12 9 11 11 9
12 12 12 12 9 11 11 9

G D⁵ E⁵ C⁵ D⁵ D.S. al Coda

Gtrs. 1+2+3

P.M.-----|

T 12 10 10 12 12 11 9 11 12 11 9
A 12 12 11 9 11 12 11 9
B 12 12 11 9 11 12 11 9

12 10 10 12 12 11 9 11 12 11 9
12 12 11 9 11 12 11 9
12 12 11 9 11 12 11 9

Coda

Gtrs. 1+2 play Fig. 2
Gtr. 4 plays ad lib.

D A Em C D A

live a - gain. Out of the sha - dow, and in to the sun.

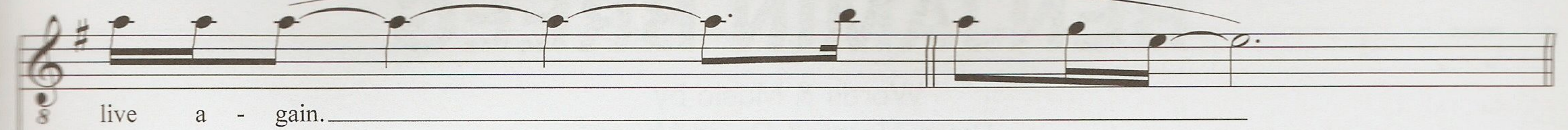
Em C D A Em C

Dreams of the past, as the old ways are done. Oh, there is beau - ty, and

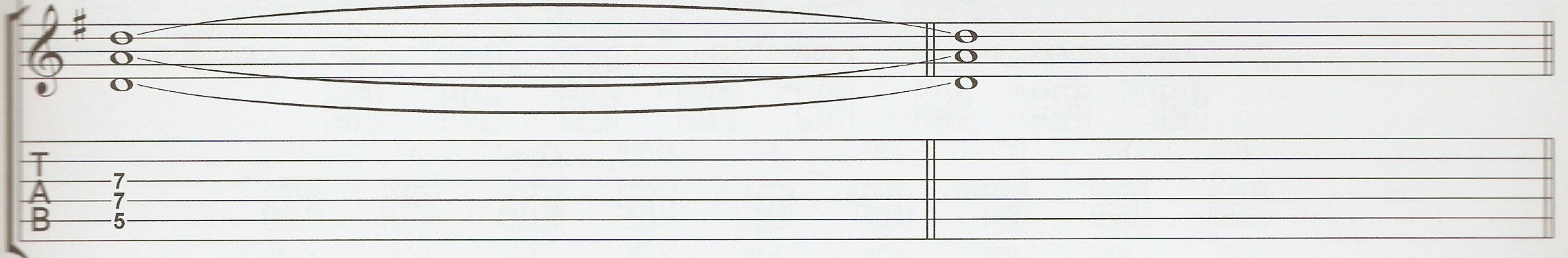
D A Em C

sure - ly there is pain. But we must en - dure it to

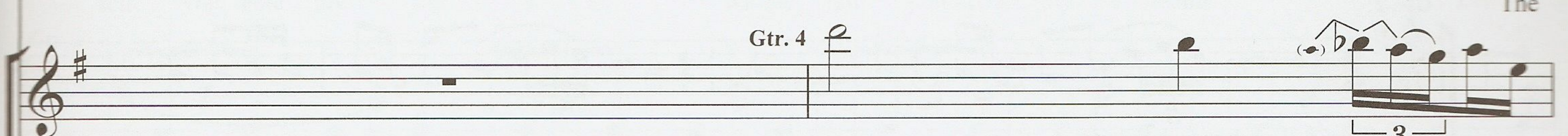
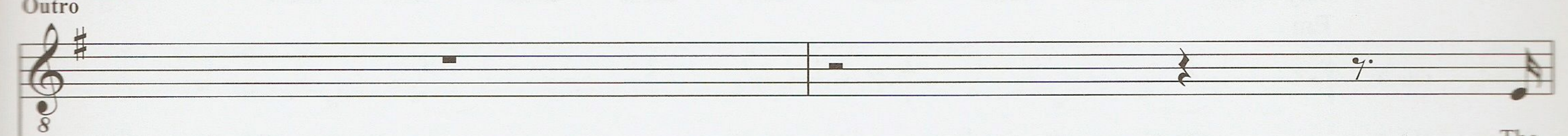
D



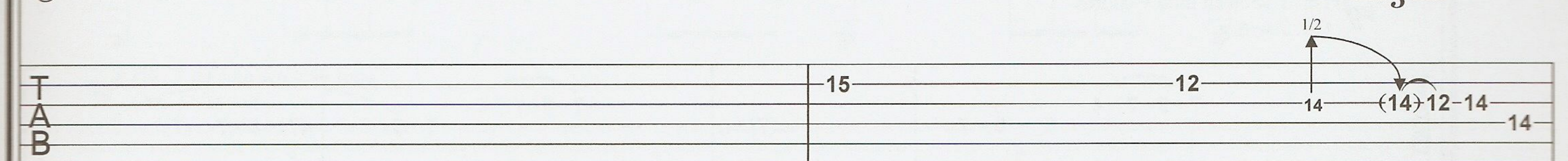
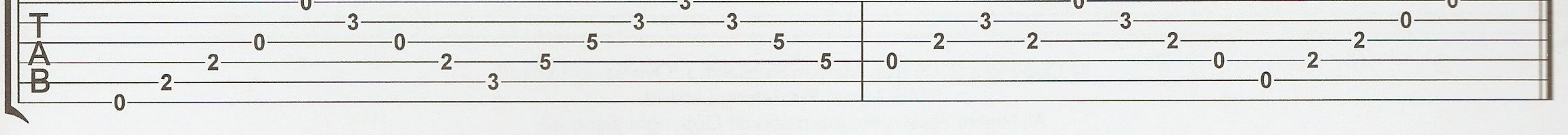
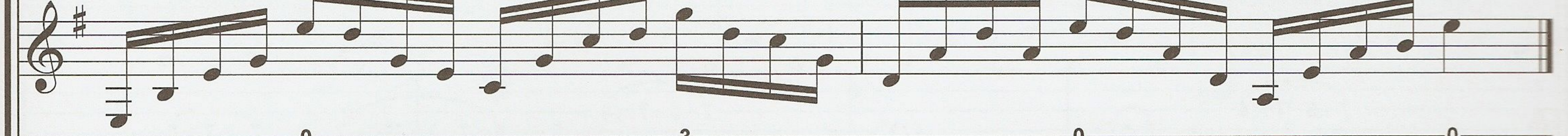
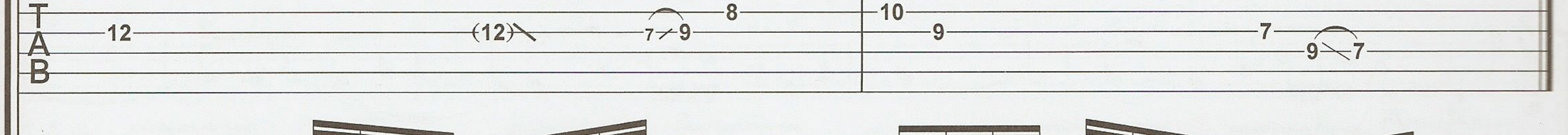
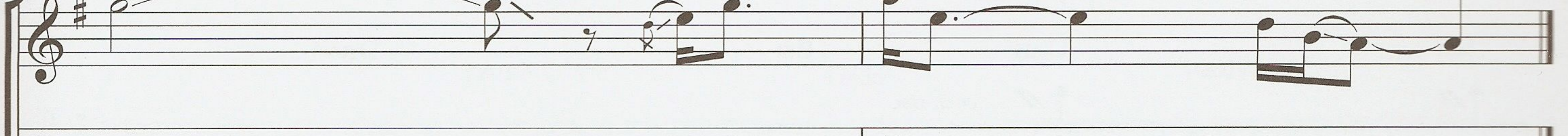
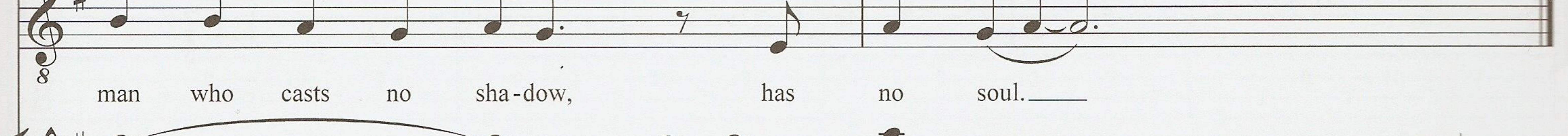
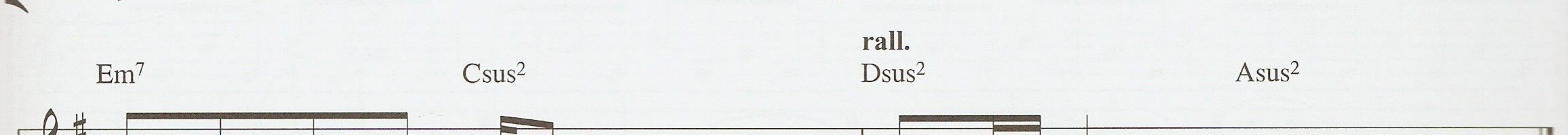
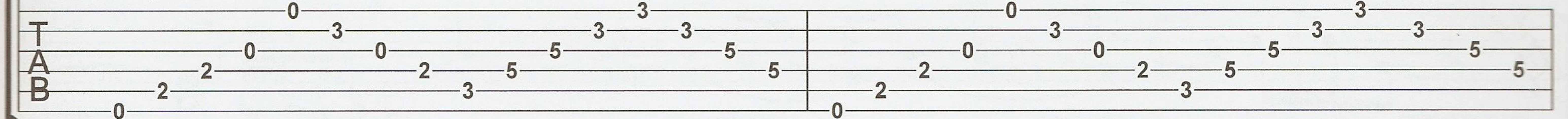
Gtrs. 1+2



♩ = 75

Em⁷Csus²Em⁷Csus²

Gtr. 4

*mf* let ring...
w/slight dist.

THE REINCARNATION OF BENJAMIN BREEG

Words & Music by
Steve Harris & David Murray

Intro

Freely
Em

Gtr. 1

Gtr. 2

cont. sim.

Em Csus² Dsus² Esus² Em⁷ D⁶/F[#] Gadd⁹ Fadd^{#11}

E⁵ B⁵ C⁵ F^{#5} G⁵ D/F[#] Gsus² A⁵ G⁵

D⁵ F⁵ F⁵* E⁵* A⁵* G^{#5} C⁵* B⁵* G/B

mf Gtr. 1 w/clean tone + chorus
Gtr. 2 w/dist.

3

3

TAB

7-9-7\4 5-5/7 (7) 7-9-7\4 5-5/7 (7)/9\7-(7)\5

Em Csus² Esus²

3

full full

TAB

7-9-7\4 5-5/7 (7) 9 4/5/7/9 (9) 3 3 2 2 0

Em Csus² Em Dsus²

cont. sim.

3

3

TAB

7-9-7\4 5-5/7 (7) 7-9-7\4 5-5/7 9\7 7-7\5

(E⁵)

8

take you on an awk - ward jour - ney, let me tell you why.

TAB

0 7 9 7 10 7 7 0 7 9 7 10 7 7 0 7 9 7 10 7 7 0 7 9 7 10 7 7

D⁶/F[#]

Gadd⁹

Fadd^{#11}

(E⁵)

8

Let me tell you why.

Gtrs. 3+4

TAB

0 2 0 0 2 0 0 2 0 0 3 2 3 3 2 3 0 7 9 7 10 7 7 7

8

TAB

0 7 9 7 10 7 7 0 7 9 7 10 7 7 0 7 9 7 10 7 7 0 7 9 7 10 7 7

Gtr. 4

Harm. - - - - -

TAB

12 12 12 12 12 12 12 12 12 12

Gtr. 3 plays Fig. 1

TAB

0 7 9 7 10 7 7 0 7 9 7 10 7 7 0 7 9 7 7 9 7 0 7 9 7 7 9 7

Harm. -----

TAB 12 12 12 12 12

Gtrs. 5+6
ff w/dist.

TAB 0 7 9 7 7 9 7 0 7 9 7 7 9 15

E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵ E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵
P.M.-----| Gtrs. 3+4 tacet P.M.-----| cont. in slashes

TAB 4 5 4 5 2 3 X 4 5 4 2 0 0 4 5 4 5 2 3 X 4 5 4 2 0

Verse
Gtrs. 5+6 E⁵ D/F[#] Gsus² A⁵
Why should these cur - ses be laid up - on me? I won't be for - giv - en 'til I can break

E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵ E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵

Gtr. 7 free. 8va
f w/dist. full (12)

Gtrs. 5+6
P.M.-----| P.M.-----| cont. in slashes

TAB 4 5 4 5 2 3 X 4 5 4 2 0 0 4 5 4 5 2 3 X 4 5 4 2 0

Verse

E⁵ D/F[#] Gsus² A⁵

Gtrs. 5+6

8

2. What did I do to de - serve all this guilt? Paid for my sins with the sale_ of my
 3. I know they're cry - ing for help, reach - ing out. The bur - den of them will take me down as

E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵ E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵

8

soul. _____
 well. _____

Gtr. 7 (1^o only)

8va

full

15

T
A
B

Gtrs. 5+6

P.M.-----| P.M.-----| cont. in slashes

T
A
B

4 5 4 5 4 2 4 5 4 2 4 5 4 2
 4 5 4 5 4 2 4 5 4 2 4 5 4 2
 2 3 2 3 2 0 2 3 2 0 2 3 2 0
 0 0 X 2 3 2 0 0 0 X 2 3 2 0

E⁵ D/F[#] Gsus² A⁵

Gtrs. 5+6

8

De - mons are trapped all in - side of my head, my hopes of God, reach for hea - ven from
 The sin of a thou - sand souls, not died in vain. re - in - carn - ates to let me, live a -

Gtr. 7

8va

full

12
15

T
A
B

E⁵ B⁵ C⁵ F⁵ G⁵ F⁵ E⁵ E⁵ B⁵ C⁵ F⁵ G⁵ F⁵ E⁵

hell.
- gain.

(8)

TAB

Gtrs. 5+6

P.M.-----

P.M.-----

cont. in slashes

TAB

Chorus

E⁵ F⁵ G⁵ C⁵ D/F⁵ E⁵ B⁵ A⁵ B⁵ C⁵ G⁵*

1. My sins are ma - ny, My guilt is too hea - vy.
 2. Some one to save me, some - thing to save me from my - self.
 3. Some one to save me, some - thing to save me from my hell.

Gtr. 7

8^{va}-----

full

TAB

Fig. 2

P.M. P.M.

TAB

E⁵ F^{#5} G⁵ C⁵ D/F[#] E⁵ B⁵ A⁵ B⁵ C⁵ D⁵

8 The pres - sure of know - ing, of how then what I know.
 To bring sal - va - tion, to ex - or - cise this hell.
 a des - ti - na - tion a - way from this night - mare.

Fig. 2

TAB

9	2	2	5	5	2	4	2	4	5	7
7	2	2	5	5	0	4	2	4	5	7
0	0	0	2	3	0	2	0	2	3	5

E⁵ F^{#5} G⁵ C⁵ D/F[#] E⁵ B⁵ A⁵ B⁵ C⁵ G^{5*}

8 1. I'm a - ble to see things, things I don't want to see.
 2. 3. Some - one to save me, some - thing to save me from my - self.

Gtr. 7 8va

Gtrs. 5+6 play Fig. 2

TAB

12	15									

To Coda 1.

E⁵ F^{#5} G⁵ C⁵ D/F[#] E⁵ B⁵ A⁵ B⁵ C⁵ D⁵

8 The lives of a thou - sand souls weigh hea - vy down on me.
 To bring sal - va - tion, to ex - or - cise this hell.

Gtrs. 5+6

E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵ E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵

P.M.-----

TAB

4	5	4	5	4	2	4	5	4	2
4	5	4	5	4	2	4	5	4	2
0	0	X	2	3	0	0	2	3	0

E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵ E⁵ B⁵ C⁵ F^{#5} G⁵ F^{#5} E⁵

P.M.-----

TAB

4	5	4	5	4	2	4	5	4	2
4	5	4	5	4	2	4	5	4	2
0	0	X	2	3	0	0	2	3	0

Gtr. 8 E⁵ C⁵ A⁵ F⁵

TAB 9 7 8 10 7 8 10 8 7 5 6 5

Gtr. 7

TAB 2 4 5 7 4 5 7 5 4 2 3 2

Gtr. 8 E⁵ C⁵ A⁵ F⁵

Gtr. 9

TAB 9 7 8 10 7 8 10 8 7 5 6 5
10 7 9 10 7 9 10 9 7 5 7 5

TAB 2 4 5 7 4 5 7 5 4 2 3 2

Gtrs. 5+6 E⁵ F⁵* E⁵* E⁵ A⁵* G^{#5} E⁵ C⁵* B⁵* E⁵ A⁵* G^{#5}

P.M. Gtrs. 7+8+9 tacet

TAB 6 5 10 9 13 12 10 9
5 4 9 8 12 11 9 8
3 2 7 6 10 9 7 6

0 0 0 0 0 0 0 0 0 0 0 0

Gtr. Solo E⁵ G/B C⁵

Gtrs. 5+6 P.M.

Gtr. 9 *f* w/dist. 3

TAB 7 9 10 7 9 7 (7) 5 7 5 4 5

D/F# Gsus² *rhythm cont. sim.*

TAB

E⁵ G/B C⁵

TAB

D/F# D⁵ 8va---

TAB

E⁵ G/B C⁵

(8)

TAB

D/F# Gsus²

(8)

TAB

E⁵ (8) G/B C⁵

14 12 15 15 13 15 13 12 17 15 17 15 17 15 17 15 14 15 14 12

full

(8) D/F# D⁵

14 15 14 17 14 12 14 12 12 15 13 12 13 12 14 14 12 12 14 12 11 12 14 12 14 12 14 12

full full

E⁵ B⁵ C⁵ F#⁵ G⁵ F#⁵ E⁵ E⁵ B⁵ C⁵ F#⁵ G⁵ F#⁵ E⁵

(12)

Gtrs. 5+6 P.M.-----

4 5 4 5 2 3 4 5 4 2 0 4 5 4 5 2 3 4 5 4 2 0

E⁵ B⁵ C⁵ F#⁵ G⁵ F#⁵ E⁵ E⁵ B⁵ C⁵ F#⁵ G⁵ F#⁵ E⁵ D.S. al Coda

4 5 4 5 2 3 4 5 4 2 0 4 5 4 5 2 3 4 5 4 2 0

⊕ Coda

E⁵ B⁵ C⁵ F^{♯5} G⁵ F^{♯5} E⁵ E⁵ B⁵ C⁵ F^{♯5} G⁵ F^{♯5} E⁵ E⁵ B⁵ C⁵ F^{♯5} G⁵ F^{♯5} E⁵

Gtrs. 5+6

P.M.---|

P.M.---|

P.M.---|

E⁵ B⁵ C⁵ F^{♯5} G⁵ F^{♯5} E⁵ E⁵ F⁵* E⁵* E⁵ A⁵* G^{♯5} E⁵ C⁵* B⁵* E⁵ A⁵* G^{♯5}

P.M.---|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

Gtrs. 5+6 tacet

Outro

Gtr. 4

(E⁵)

rall.

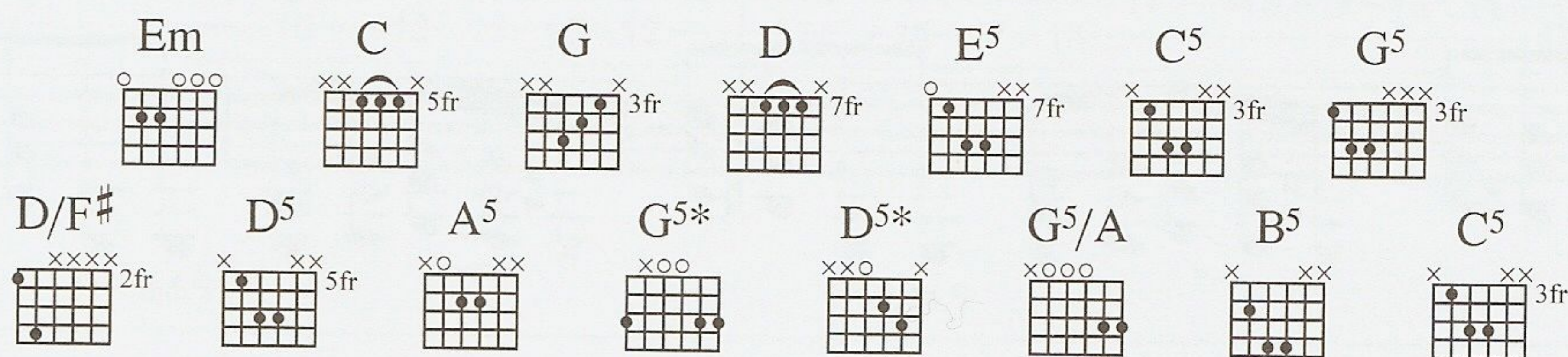
Harm.
mf let ring...
w/clean tone + chorus

Gtr. 3

mf let ring...
w/clean tone

FOR THE GREATER GOOD OF GOD

Words & Music by
Steve Harris



Intro

♩ = 58
(E)

Gtr. 2

♩. = 43

mp w/clean tone + chorus + echo

TAB

7-9 5-7 7-9

Gtr. 1

mp w/clean tone + chorus + echo

TAB

5-7 3-5 5-7 5-7

Bass arr. for Gtr.

let ring...

TAB

0 0-2 2 5-7 0 0-2 2 3-5 0 0-2 2 5-7 0 0-2 2 5-7

Gtrs. 1+2+3

(E)

TAB

5 4 7 5 4 7 5 4 7 7 4 5 5 4 7 5 4 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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1. 2.

TAB

5 4 7 5 5 7 0 5 4 7 5 5 7 0

$\text{♩} = 164$

Verse

Em C G D

rhythm cont. sim.

Gtr. 3

1. Are you a man of peace, or a man of ho - ly war?
2. A life that's made to breathe, de - struc - tion or de - fence.

Gtrs. 1+2

Fig. 1
let ring...

TAB

7 9 9 9 3 5 5 5 3 5 5 5 5 7 7 7 7

Gtrs. 1+2 play Fig.1

Em C G D

Too ma - ny sides to you, don't know which an - y - more.
A mind that's vain cor - rup - tion, bad or good in - tent.

Em C G D

So ma - ny full of life, but al - so filled with pain.
A wolf in sheep's cloth - ing, a saint - ly or sin - ner.

Em C G D

Don't know just how ma - ny will live to breathe a - gain.
Or some that would be - lieve, a ho - ly war win - ner.

$\text{♩} = 164$

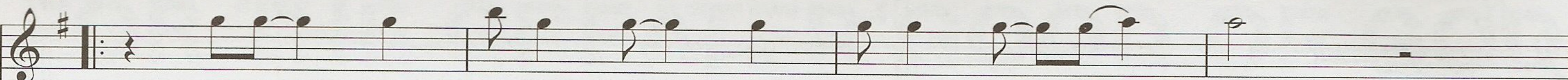
Verse

E⁵

C⁵

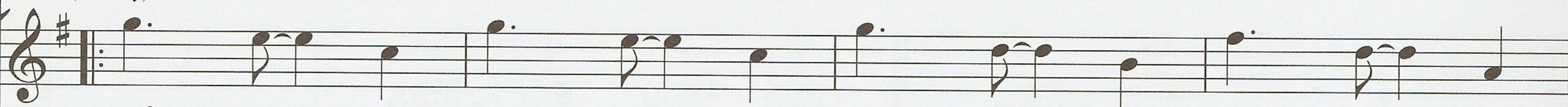
G⁵

D⁵

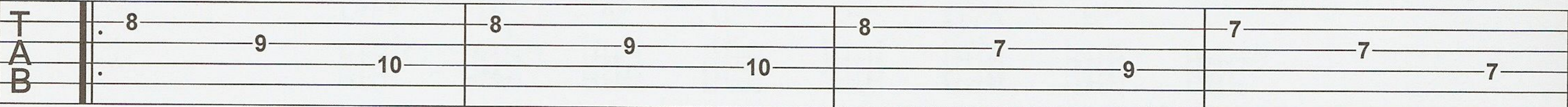


3. They fire — off ma - ny shots and ma - ny part - ing blows.
4. More pain — and mi - se - ry — in the hist - 'ry of — man - kind.

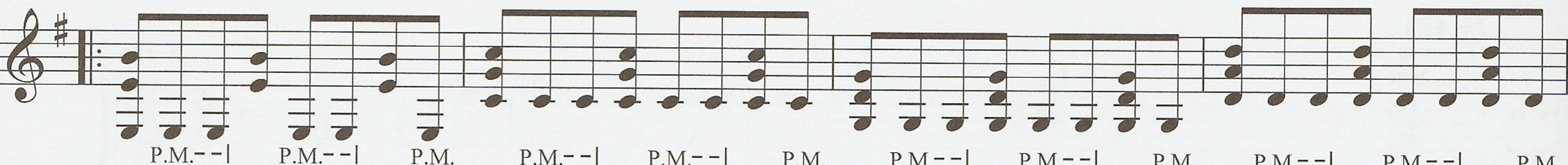
Gtr. 3 (2° only)



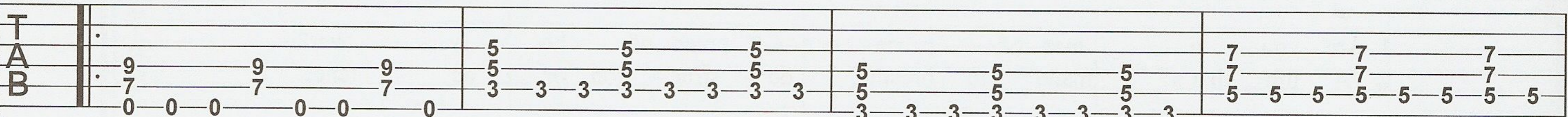
mf w/dist.+chorus



Gtrs. 1+2



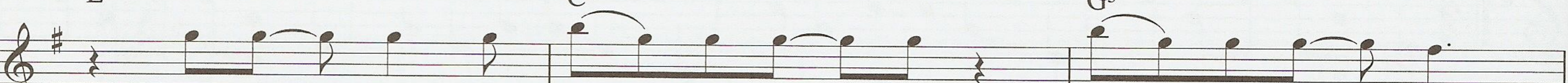
ff Fig. 2
w/dist.



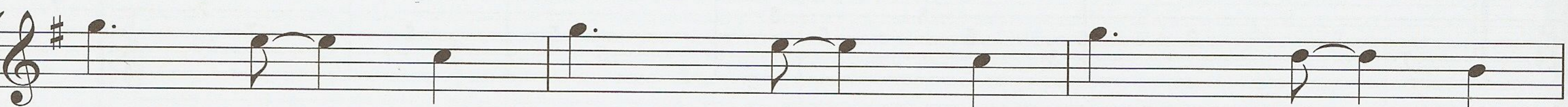
E⁵

C⁵

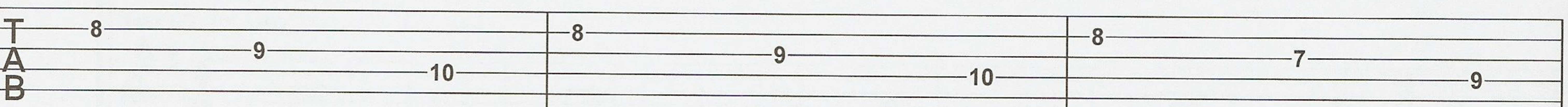
G⁵



Their ac - tions be - yond — a reas - 'ning, on - ly God — would
some - times — it seems — more like — the blind — lead - ing — the



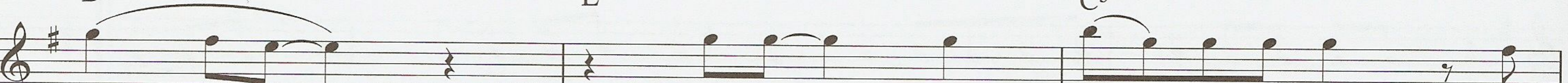
Gtrs. 1+2 play Fig. 2



D⁵

E⁵

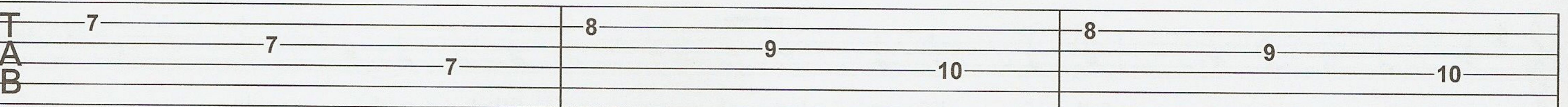
C⁵



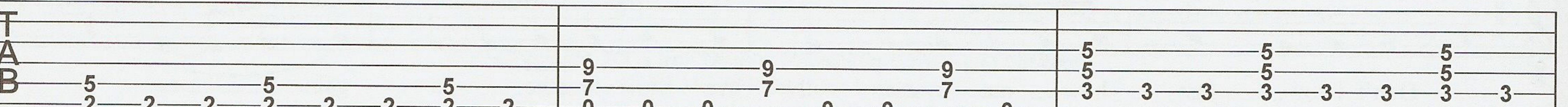
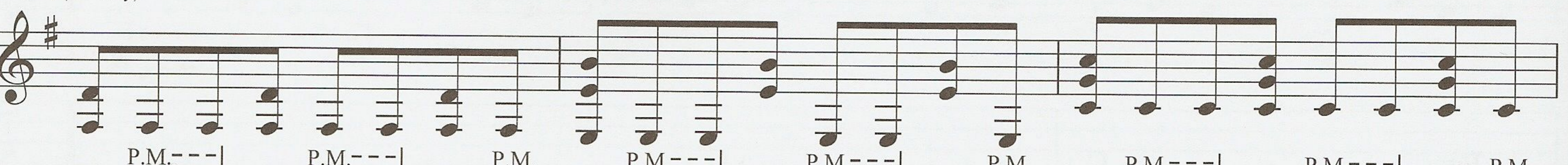
know. — And as — he lies — in hea - ven, or
blind. — It brings — up — on us more of



Gtr. 3 (1°+2°)



Gtr. 1 (2° only)



G⁵ D⁵ E⁵

8 it could be in hell. I feel he's
fam - ine, death and war. You know re -

T 8 7 9 7 7 8 9 10
A
B

P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M.

T
A 5 2 2 2 5 2 2 5 2 5 2 2 2 2 9 9 9
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 7 0 0 7 0

C⁵ G⁵ D⁵

8 some - where here, or look - ing from be - low, but I don't
- li - gion has a lot to ans - wer for.

T 8 9 12 12 14
A
B

P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M. P.M.---|

T
A 5 5 5 5 5 5 5 7 7 7 7 7 7
B 3 3 3 3 3 3 3 2 2 2 2 2 2 5 5 5 5 5 5 5

Play 1° only

Pre-Chorus A⁵

8 know. I don't know.

Gtr. 1

P.M.--| P.M.--| P.M. P.M.--| P.M. P.M. P.M.--| P.M.--| P.M. P.M.--|

T
A 2 2 2 2 2 2 5 5 5 7 7 7 7 7
B 0 0 0 0 0 0 0 5 5 5 5 5 5 5

♩ = 105

Chorus *E⁵

C⁵

G⁵

D⁵

8 Please tell me now what life is. Please tell me now what love is.

Gtr. 3

Fig. 4

P.M.-----| P.M.-| P.M.-----|

T				
A	5-7-4-5	2-4-0-0-0-2-2-2-0	5-7-4-5-2-2	2-4-4-4-0-0-0-2-2-2-0
B	7	2	7	2

Fig. 3

P.M.-----| P.M.-| P.M.-----|

T				
A	9-10-7-9	5-7-4-4-4-5-5-5-4	9-10-7-9-5-5	5-7-7-7-4-4-4-5-5-5-4
B	7	5	7	5

*chords implied by bass

Gtrs. 1+2 play Fig. 3

Gtr. 4 plays Fig. 4

E⁵

A⁵

C⁵

D⁵

8 Well, tell me now what war is. A - gain tell me what life is.

♩ = 164

Verse

E⁵

C⁵

G⁵

D⁵

8 5. And as they searched to find the bo - dies in the sand.
6. And all be - cause of it, you'd think that we'd have learned.

Gtr. 3 (2° only)

Gtrs 1+2 play Fig. 2

T	8	8	8	7
A	9	9	7	7
B	10	10	9	7

Gtr. 1 (2° only)

P.M.---| P.M.---| P.M. P.M.---| P.M.---| P.M.

T				
A				
B		5-2-2-5-2-2-5-2	5-2-2-5-2-2-5-2	

E⁵ C⁵ G⁵ D⁵

They find it's ash - es that are scat - tered a - cross the land.
 But still the bo - dy count, the ci - ty fi - res burned.

Gtr. 1 (2° only)

P.M. - - † P.M. - - † P.M.

TAB

E⁵ C⁵ G⁵ D/F#

And as their spi - rits seemed to whist - le on the wind,
 Some - where there's some one dy - ing in a for - eign land,

Gtr. 3 (1°+2°)

Gtr. 1 (1°+2°)

P.M. - - † P.M. - - † P.M.

TAB

E⁵ C⁵ G⁵ D⁵

a shot is fired some - where, an - oth - er war be - gins.
 mean - while the world is cry - ing, stu - pi - di - ty of

(Gtr. 3)

Gtr. 1 plays Fig. 2

TAB

2. Pre-Chorus

D⁵ A⁵

8 man, tell me why, _____ tell me

Gtr. 3

TAB 14

Gtrs. 1+2

P.M.---| P.M.---| P.M.---| P.M. P.M.---| P.M. P.M.

TAB 7 7 7 7 7 7 2 2 2 2 2 2 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0

C⁵ D⁵

8 why? _____

P.M.-----| P.M.-----| P.M. P.M.-----|

TAB 5 5 5 5 5 5 7 7 7 7 7 7 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5

♩ = 105

Chorus *E⁵

Gtrs. 1+2 play Fig. 3
Gtr. 3 plays Fig. 4

8 Please tell me now what life is. _____ Please tell me now what love is. _____

*chords implied by bass

C⁵ G⁵ D⁵

E⁵ A⁵ C⁵ D⁵

8 Well, tell me now what war is. _____ A - gain tell me what life is. _____

Bridge

E⁵

Gtr. 2 *rhythm cont. sim.*

For the great - er — good of God.

Gtr. 3

Fig. 6

TAB

Gtr. 1

Fig. 5

TAB

Gtr. 1 plays Fig. 5
Gtr. 3 plays Fig. 6

C⁵ G⁵ B⁵ D⁵ E⁵

For the great - er — good of God. For the great - er — good of

A⁵ 4° To Coda ⊕ C⁵ D⁵

God. For the great - er — good of God.

Interlude

♩. = 64

Gtr. 3 (E)

cont. sim.

TAB

Gtrs. 1+2

TAB

Gtr. Solo

(E)

Gtr. 4

8va

8va

+ trum tr trum

rake ---- |

ff Gtr. 4 w/dist.
Gtr. 1 plays Fig. 7
Gtr. 3 plays Fig. 8

full

trum tr trum

TAB

x-17-12-13-14-11-12-11-14-12-14-13-12-10-12-10-11-12-10-15-14-15-14-10-9-10-7-6-7

G5*

D5*

A5

(tr) trum trum

8va

(tr) trum trum

full

TAB

15-14-15-10-9-10-12-15-12-15-12-17-12-15-12-14-12-15-15-14-12-12-11-12-11-14-12

G5*

G5/A

D5

(8)

full

full

TAB

12-12-12-15-12-14-15-12-15-14-12-14-12-14-12-10-12

Interlude

(E)

1° only

Gtr. 3 tacet

Gtr. 4 tacet

TAB

(12)

Gtrs. 1+2

P.M.
Fig. 9

TAB

7-8-7-0-0-0-7-5-3-0-0-0-5-3-2-0-0-0-3-2-0-0-0-0-0

Gtr. 5

(E)

rake -

ff Gtr. 5 w/dist.+wah-wah
Gtrs. 1+2 play Fig. 9

full

12 15

12 15

15 12 12 14 12 15 12 X

TAB

rake -

full

12 15

12 15

15 12 12 15 12 15 12 (12)

8va

TAB

B⁵ C⁵ G⁵ A⁵

Gtr. 3

Gtr. 1

full

10

10

7 8 7 11 7 10 8 7 8

rhythm cont. sim.

TAB

Gtr. 6

Gtr. 2

7 10 7 7-8 7 8 8-10 8 7 10 8 10

4 7 4 4-5 4 5 5-7 5 4 7 5 7

TAB

B⁵ C⁵ G⁵ A⁵ B⁵ C⁵

12-14-12-10-12-10 13-12-13-12-10-12-10 12 11-12-11 11 14-12 14 (14)

11 4 4 5 4 7 4 7-5-7

TAB

7 10 7 7-8 7 8 8-10 8 7 10 8 10 7 10 7 7-8 7 8

4 7 4 4-5 4 5 5-7 5 4 7 5 7 4 7 4 4-5 4 5

TAB

8^{va}

T
A
B

1.

Interlude

B⁵C⁵G⁵A⁵B⁵C⁵

Gtrs. 1+3

(8)

rhythm cont. sim.

T
A
B

Gtr. 6

Gtr. 2

2.

G⁵A⁵B⁵C⁵G⁵A⁵

Gtr. 3

T
A
B

Gtrs. 1+2

Gtr. 2 cont. in slashes

E⁵ C⁵ G⁵ D⁵ D⁵
 Gtr. 4 *rhythm cont. sim.*
 1, 2, 3. 4. *D.S. al Coda (with repeats)*

TAB: 7 9 9 7 9 8 10 7 9 9 7 9 8 7 9 8 10 9

⊕ Coda

rall.

C⁵ D⁵

8 God.
 TAB: 9 7 9 7 8 7 8 10 7 8 7 10 7 10 8 7

TAB: 7 5 7 4 5 4 5 7 4 5 4 7 4 7 5 4

Outro

♩ = 164

Em C G D

Gtr. 3

///

///

rhythm cont. sim.

8 He gave his life for us, he fell up - on the cross.
 Gtrs. 1+2
 (Fig. 1) - *mf* let ring... w/clean tone + chorus
 TAB: 9 9 9 9 3 5 5 5 5 5 5 5 7 7 7

Gtrs 1+2 play Fig. 1

Em C G D

To die for all of those who nev - er mourn his loss.

Em C G D

It was - n't meant for us to feel the pain a - gain. Tell me

A C rit.

why, tell me why?

Gtrs. 1+2

TAB

0	2	2	2	2	0	2	2	2	2	3	5	5	5	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

D

♩. = 43

(E)

rall.

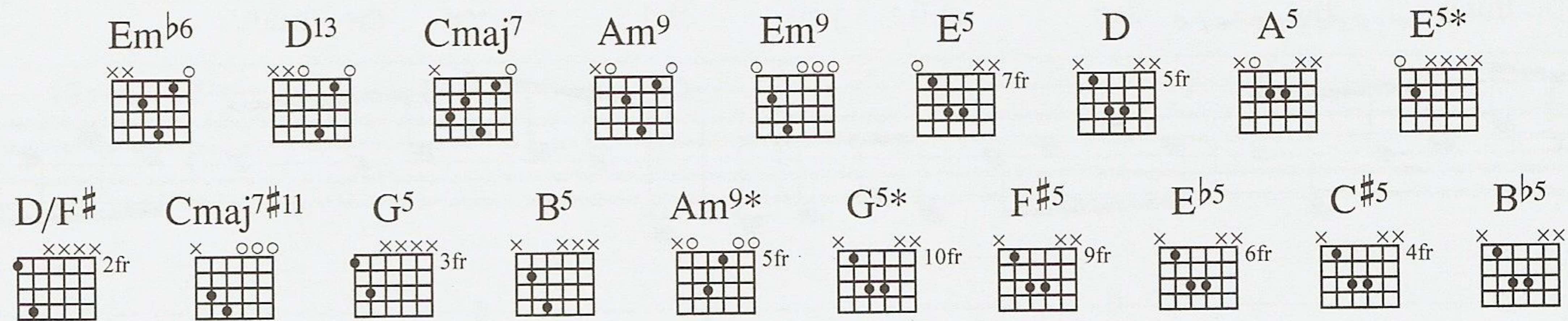
Gtrs. 1+2+3

TAB

5	7	7	7	7	0	5	4	7	0	5	4	7	0	5	4	7	5	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

LORD OF LIGHT

Words & Music by
Steve Harris, Adrian Smith & Bruce Dickinson



$\text{♩} = 127$

Intro

$\text{Em}^{\flat 6}$

Gtrs. 1+2

mf let ring...
w/clean tone

Verse

D^{13}

1. There are se - crets that you keep.

$\text{Em}^{\flat 6}$

D^{13}

There are se - crets that you keep,
I can't reach things I can't see,
Don't de - ny me what I am,

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Cmaj⁷ Am⁹ 1, 2. D¹³

There are se - crets that you tell to me a - lone.
 you don't see this strange world quite the same as me.
 no - thing hid - den still you fail to see the truth.

TAB

4 1 0 1 4 4 1 0 1 4 4 1 0 1 4 4 1 0

3 3 3 2 0 0 0 4 1 0

3. D¹³ Em^{b6}

These are things you can't re - veal.

TAB

1 0 1 4 0 4 1 0 2 4 1 0 1 4 2 4 1 0 1 4 2 4

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Interlude

Em^{b6}
Gtr. 1

P.M. ---
Fig. 1 ---

TAB

9 9 7 9 5 5 7 4 5 4 7 5

Gtr. 2

Fig. 2 ---

TAB

1 0 1 4 2 4 1 0 1 0 1 4 2 4 1 0 1 4 2 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Verse

E⁵

D⁵

We are part of some strange plan.

Gtrs. 1, 2+3

E⁵

Why the slaughter of the

D⁵

C⁵

brotherhood of man? In - fern - al sac -

E⁵ C⁵ D⁵

T 12-12-10-12-8-10 7-8-7 9-7 12-12-10-12-13-10 12-8-10-7-8

A 9-9-7-9-5-7 4-5-4 7-5 9-9-7-9-10-7 9-5-7-4-5

B 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0 0-0-0

P.M.---| P.M.---| P.M.---| P.M.---|

T 9 9 9 9 5 5 5 5 5 5 7 7 7 7 7 7 7 7

A 9 9 9 9 5 5 5 5 5 5 7 7 7 7 7 7 7 7

B 7 7 7 7 3 3 3 3 3 3 5 5 5 5 5 5 5 5

Gtrs. 1+2+3 play Fig. 3

Verse

E⁵ D⁵ C⁵

8 Spi - ral path leads through the maze, down in - to

Fire - breath - ing, lead the way, Lu - ci - fer

1. 2.

A⁵ D⁵

8 the fie - ry un - der - world be - low.

was just an an - gel led a - stray.

♩ = 80

Chorus

E^{5*} D/F# G⁵ D/F# E^{5*} C⁵ E⁵ D⁵

8 Free your soul and let it fly,

Gtrs. 1+2+3

Fig. 4...

P.M.---| P.M.---|

T 2 2 5 5 5 5 5 5 2 5 7 9 7 7 7

A 0 0 2 3 3 3 2 0 3 0 0 5 7 5 5

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B⁵ D⁵ C⁵ D⁵ E⁵ D⁵

8 give your life___ to the Lord of Light.____

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---|

...Fig. 4 ends

TAB 4 5 7 5 5 5 5 5 7 9 7 5 0 0 0 0 0 0

2 2 3 3 3 3 3 5 7 5 0 0

Gtrs. 1+2+3 play Fig. 4

E⁵* D/F# G⁵ D/F#E⁵* C⁵ E⁵ D⁵ B⁵ D⁵ C⁵ D⁵ E⁵ D⁵

8 Keep your se-crets and___ rain on me,___ all I see___ are mys - te - ries._____

♩ = 76

Interlude

Em⁹

Cmaj⁷#¹¹

Gtrs. 1+2+3

Gtrs. 1+2

mf w/clean tone

Fig. 5 -----|

Gtr 3 tacet

TAB 2 4 0 0 4 4 0 0 4 3 4 0 0 0 4 0 0 0 4

2 2 0 2 4 0 2 4 3 3 4 3 4 0 4

Bridge

Gtrs. 1+2 play Fig. 5

Em⁹

Cmaj⁷#¹¹

8 Am I not wor - thy in your black and blaz - ing eyes?___

Oth - ers wait their turn, their lives were meant to last,_____

Em⁹

Cmaj⁷#¹¹

8 We gath - er de - mons in the mir - ror ev - 'ry day.____

use yours wise - ly as the light is fad - ing fast.____ Free your

Am^{9*} Fmaj^{7#11}

8 The bridge of dark - ness casts a sha - dow on us all, _____
soul and let it fly, _____ mine was caught, I could - n't try. _____ Time re -

Gtrs. 1+2

TAB

1. Am⁹ Fmaj^{7#11}

8 and all our sins to you we give this day.
turns a - gain to pun - ish all of

TAB

2. E⁵ G^{5*} F^{#5} E⁵ C⁵ E^{b5}

8 us. _____ We were cast out by our blood - y fath - er's hand. _____
We are the sha - dows of the one un - ho - ly ghost. _____

P.M. - - - | P.M. - | P.M. - | P.M. - - - | P.M. - | P.M.

ff w/dist.

TAB

E⁵ G^{5*} F^{#5} E⁵ C⁵ E^{b5}

8 We are strang - ers in this lone - ly prom - ised land. _____
In our night - mare world, the on - ly one we trust. _____

P.M. - - - - | P.M. - - | P.M. - - | P.M. - - - - | P.M. - - | P.M.

TAB

Gtr. solo
Gtr. 4

B⁵ D⁵ C^{#5} B⁵ G⁵ B^{b5}

f w/dist.+ pitch shift pedal set one 8vb.

full

10 9 7 7 9 7 9 9 9 7 9 7 5 7 7 5 (5)

Gtrs. 1+2

P.M.-----| P.M.--| P.M. P.M.-----| P.M.--|

Fig. 6

TAB

4 4 4 4 7 6 4 4 3
4 4 4 4 7 6 4 4 3
2 2 2 2 2 2 2 2 5 5 3 3 1

B⁵ D⁵ C^{#5} B⁵ G⁵ B^{b5}

Gtrs. 1+2 play Fig. 6

3 6 6 6 6

14-10 12-11 12-11 12-11 12-11 11 14-12 14-12-11 14-12-11 14 12-11 14-12 14-12-10 14-12-10-9-10

B⁵ D⁵ C^{#5} B⁵ G⁵ B^{b5}

P.H.---| cancel pitch shift pedal

12-11-10-7-6 7-6 10-7-6 9-7-7-9 7 7

9-11-14-14-11-14

B⁵ D⁵ C^{#5} B⁵ G⁵ B^{b5}

6 6 6 3

full full

9 7 9 7 9 7 9 7 9 7 9 7 10 10 10 7 7 7 7 10 9 7 9

B^5
 8^{va}

3 3 3

full full full full full full full

14 12-15-12 14 12 14 (14) 12 14 12-14 (14) 12 14 12-12 12 17 17 17 17 17 17

5 7 9 10 10 9 7 5 7 9 10

(8) A^5 D^5 E^5

17 14 15 17 14 15 17 14 15 17 14 15 14 17 14 15 16 12-7-8

7 5 4 5 7 9 10 10 9 7 10 9 7 0

...Fig. 8 ends

C^5

Gtrs. 1+2 play Fig. 8

w/bar w/bar

7-8-7 8-7-8-7 9 7-8-7 9-7-5-7 7-5-3-5-7 5-6-5 7 5-6-5 7-5-4 5-4 7-7 5-7-5-4-9 7-9

B⁵

TAB: 9 14 12 14 12 14 14 12 15 14 12 15 12 14

D⁵

TAB: (14) 12 15 14 12 15 14 12 14 12 14 12 14

Gtrs. 1+2

TAB: 0

Interlude

C⁵ **B⁵**

1° only

Gtr. 4 tacet

TAB: 5 7 9 10 12 9 7 0 5 7 9 10 12 9 7 0

A⁵ **D⁵** **E⁵**

1. 2.

TAB: 5 7 9 10 7 5 4 0 5 7 9 10 12 9 7 0 10 9 7 9

♩ = 92

Chorus

Gtrs. 1+2+3 play Fig. 4

E⁵* D/F# G⁵ D/F# E⁵* C⁵ E⁵ D⁵ B⁵ D⁵ C⁵ D⁵ E⁵ D⁵

Free your soul and let it fly, give your life to the Lord of Light.

E⁵* D/F# G⁵ D/F# E⁵* C⁵ E⁵ D⁵ B⁵ D⁵ C⁵ D⁵ E⁵ D⁵

Keep your se - crets and rain on me, all I see are mys - te - ries.

3. D⁵ E⁵ D⁵ E⁵*

mys - te - ries.

Gtrs. 1+2+3

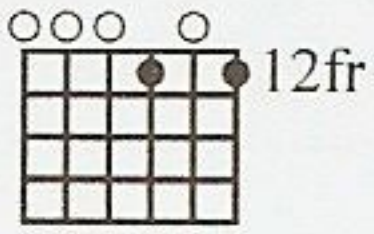
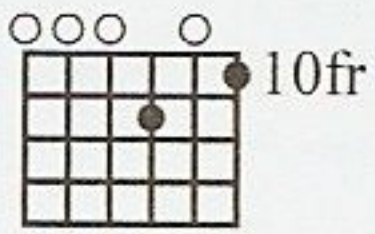
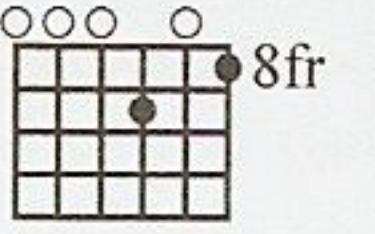
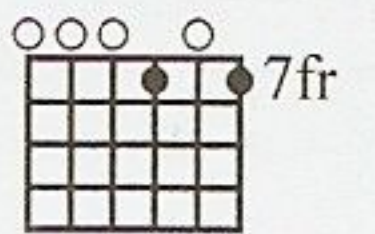
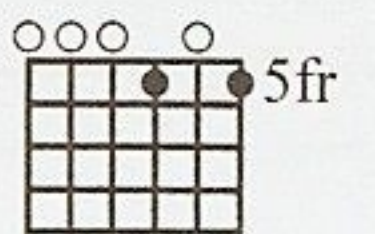
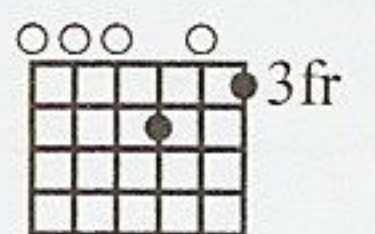
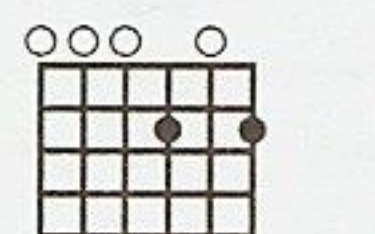
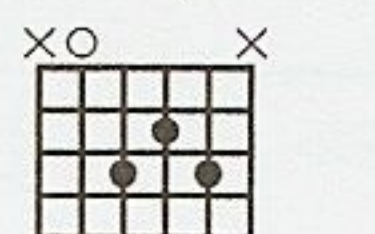
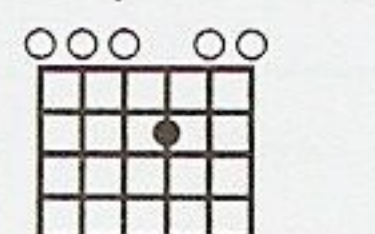
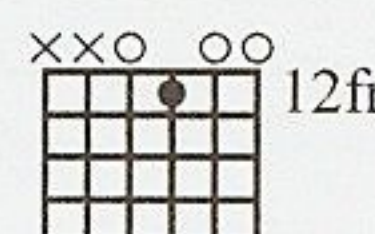
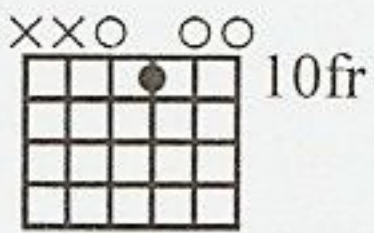
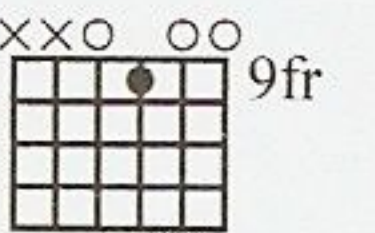
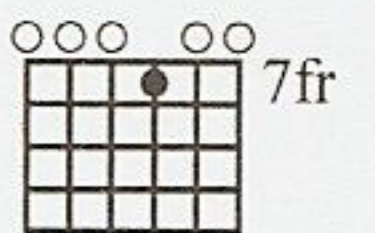
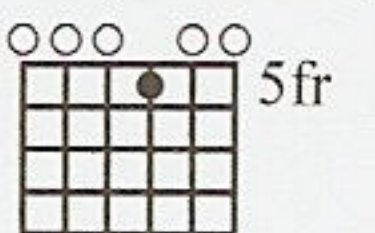

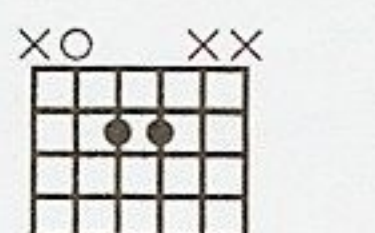
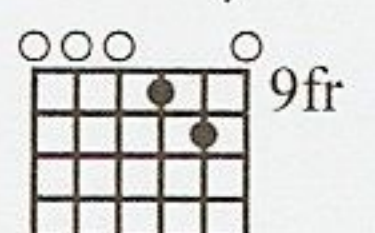
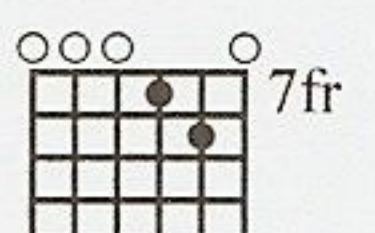
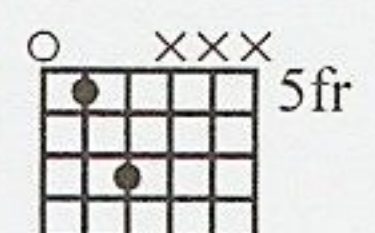
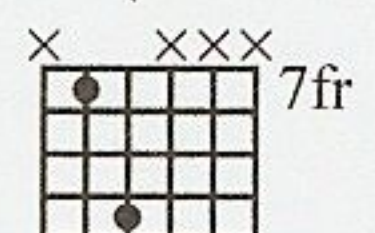
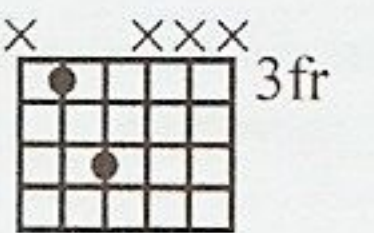
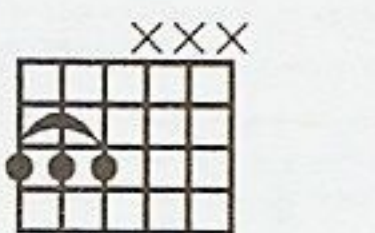
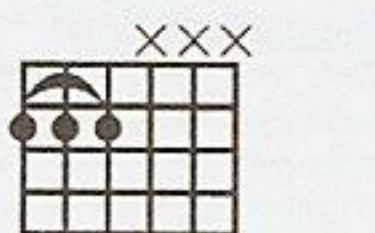
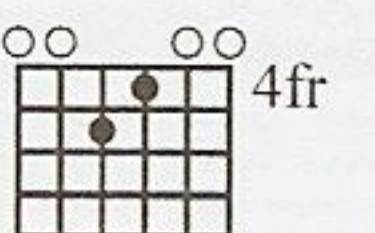
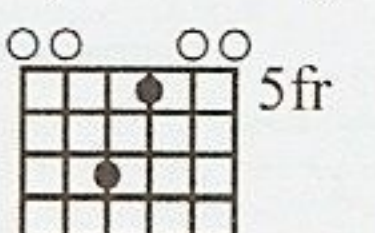
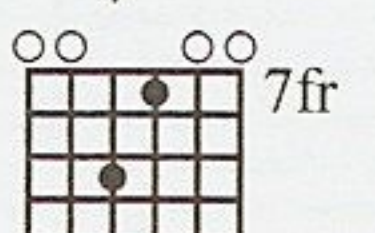
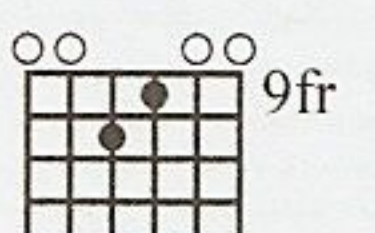
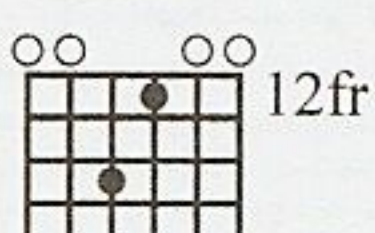
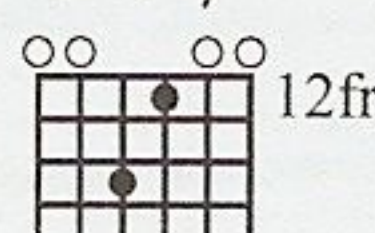
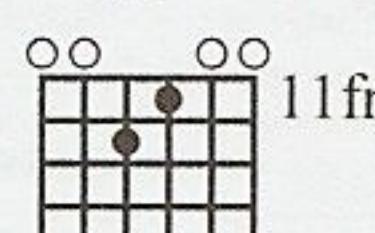
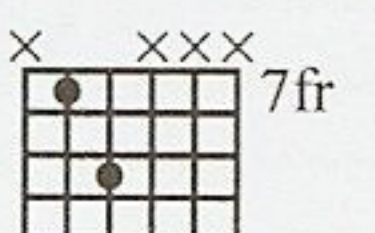
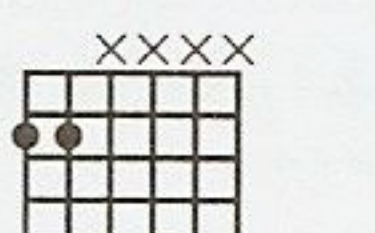
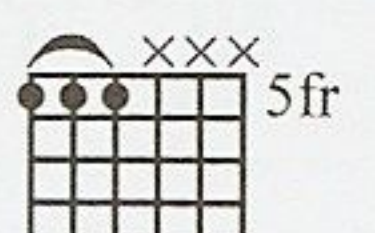
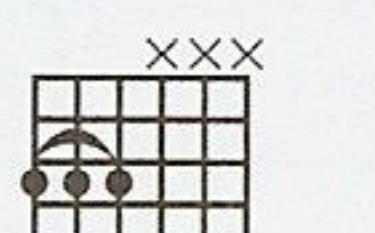
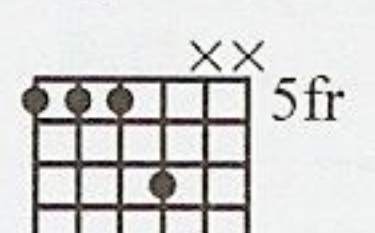
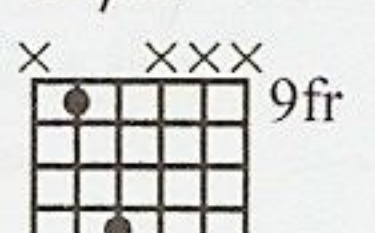
2
2
0

(Hi-hat) E⁵ D⁵ E⁵

9 9 9 9 9 7 9
7 7 7 7 7 5 7

THE LEGACY

Words & Music by
Janick Gers & Steve Harris

Dsus ⁴ 	D ⁷ 	D ⁹ add ^b 6 	D ⁵ 	D ⁷ sus ⁴ 	D ⁶ 	Dsus ² 	Dm ⁷ /A 	D ⁵ /A* 	Dsus ⁴ 
Dm 	Dsus ² 	D ⁵ * 	D ⁷ /A(omit ³) 	D ⁵ ** 	A ⁵ 	Dsus ² /4 	Dm* 	D ⁵ *** 	C/E 
C ⁵ 	F ⁵ 	E ⁵ 	Dsus ² * 	D ⁷ (omit ³) 	G/D 	D ⁹ 	Dm* 	Dsus ² /4* 	D 
<div style="display: flex; justify-content: space-around;"> <div>E⁵* </div> <div>E⁵** </div> <div>G⁵ </div> <div>F⁵ </div> <div>G⁵* </div> <div>D/F# </div> </div>									

**Gtr 1 (acoustic);
Gtr 2 (acoustic 12 str.);**
Chord boxes:
6 = D 3 = G
5 = A 2 = A
4 = D 1 = D

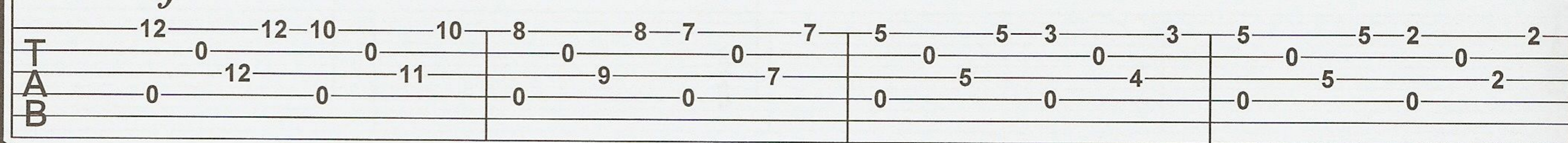
All other Gtrs.
6 = D 3 = G
5 = A 2 = B
4 = D 1 = E

Intro

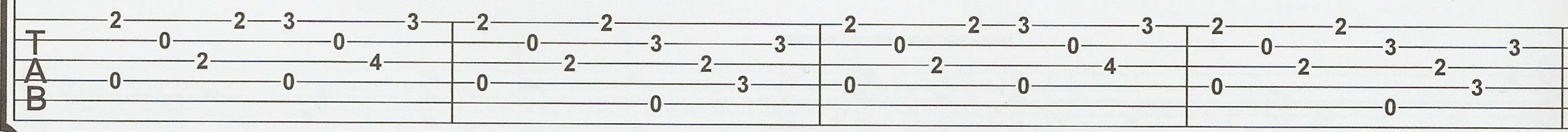
Gtr. 1 (acous.)

Dsus⁴ D⁷ D⁹add^b6 D⁵ D⁷sus⁴ *cont. sim.* D⁶ D⁷sus⁴ Dsus²

finger picked; let ring...
mf



D⁶ Dsus² Dm⁷/A Dsus² D⁶ D⁶ Dm⁷/A



Verse

Chords: Dsus⁴ D⁷ D⁹add^b6 D⁵ D⁷sus⁴ D⁶ D⁷sus⁴ Dsus²

1. Tell you a thing that you ought to know. Two min - utes of your time, then on you go. Tell
 2. Off to war to play lit - tle games, and on their re - turn, can't name no names. Some

Fig. 1

TAB: 12 0 12 10 0 10 8 0 8 7 0 7 5 0 5 3 0 3 5 0 5 2 0 2

Gtr. 1 plays Fig. 1

Chords: Dsus⁴ D⁷ D⁹add^b6 D⁵ D⁷sus⁴ D⁶

tale of the men all dressed in black, that most of them, not
 strange yel - low gas has played with their minds, has red - dened their eyes, re -

1. 2.

Chords: D⁷sus⁴ Dsus² D⁷sus⁴ Dsus² Dsus⁴ D⁷

com - ing back. 2. Sent - moved all the lies. As strange as it sounds, death

Chords: D⁹add^b6 D⁵ D⁷sus⁴ D⁶ D⁷sus⁴ Dsus²

knows no bounds. How ma - ny get well, on - ly time will tell.

Chords: Dsus⁴ D⁷ D⁹add^b6 D⁵ D⁷sus⁴ D⁶ D⁷sus⁴ Dsus²

TAB: 12 0 12 10 0 10 8 0 8 7 0 7 5 0 5 3 0 3 5 0 5 2 0 2

Chords: Dsus² D⁶ Dsus² Dm⁷/A Dsus² D⁶ Dsus² D⁵*

rall.

On ly time will tell.

TAB: 2 0 2 3 0 3 2 0 2 3 2 3 2 0 2 3 0 3 2 0 2 0 0 0 0 0 0 0 0

D^{5*}
Gtr. 2 (acous. 12 str.)

Gtr. 3 plays Fig. 3
Gtrs. 4+5 tacet

7-7-7-7-7-7-7-7-8-8-8-8-7-5-0 7-7-7-7-7-7-7-7-8-8-8-8-7-5

7-7-7-7-7-7-7-7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7-7-7-7-7-7-7-7

D⁷(omit³)

D^{5*}

5-5-5-5-5-5-5-5-7-7-7-7-5-3-0 7-7-7-7-7-7-7-7-8-8-8-8-7-5-0

5-5-5-5-5-5-5-5-5-5-5-5-5-5-5 7-7-7-7-7-7-7-7-7-7-7-7-7-7-7

D^{sus2/4}
Gtr. 2 (acous. 12 str.)

Gtr. 3 tacet

D^{m*}

0-10-9-0 0-10-8-7-0

0-10-9-0 0-10-8-7-0

D^{5**}
Gtrs. 4+5 (elec.)

A⁵

D^{5**}

Gtrs. 4+5 w/dist.
Gtr. 1 plays Fig. 2
Gtrs. 2+3 tacet

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

$\text{♩} = 90$

A⁵ D^{5***} C/E C⁵ D^{5***} F⁵ E⁵

P.M. - - | P.M. - - |

TAB

0 2 2 0 7 7 7 10 5 7 7 7 0 0 3 2 3 2

D^{5***} C/E C⁵ D^{5***} F⁵ E⁵

P.M. - - - | P.M. - - - |

Fig. 4 - - - - -

TAB

0 7 7 7 10 5 7 7 7 0 0 3 2 3 2

Gtrs. 4+5 play Fig. 4

Verse D^{5***} C/E C⁵ D^{5***} F⁵ E⁵

8

1. You lie in your death bed now, — but what did you bring to the ta - ble?
2. Tang - led up in a web of lies, — could have been a way to pro - phe - sise.

D^{5***} C/E C⁵ D^{5***} F⁵ E⁵

8

Brought us on - ly ho - ly sin, ut - ter trust is a dead - ly thing.
— Un - a - ware of the con - se - quence, not a - ware of the se - crets that you kept.

D^{5***} C/E C⁵ D^{5***} F⁵ E⁵

8

To the prayer of ho - ly peace, we did - n't know what was ly - ing un - der - neath.
— No - thing that we can't be - lieve, to re - veal the fa - cade of face - less —

D^{5***} C/E C⁵ D^{5***} F⁵ E⁵

8

— So how could we be such fools? and to think that we thought you the an - swer.
men. Not a thing that we could for - see, not a sign that would tell us the out - come.

Pre-Chorus

D5**

Dsus2*

8 I can't be - gin to un - der - stand - ing all the lies, -
You had us all strung out with pro - mis - es of

Gtrs. 4+5

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---|

Fig. 5

TAB

0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtrs. 1+2 (acous.)

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 5 7 5 4
5 5 5 5 5

D7(omit3)*

G/D

8 peace, but on your death - bed I can see it in your eyes. -
but all a - long your cov - er plan was to de - ceive. -

Gtrs. 4+5 play Fig. 5

TAB

0 0 0 5 7 9 7 5 7 7 9 10 9 7 9 9

D9

Dm*

Dsus2/4*

8 Just as clear as all the sweat up - on your brow, it real - ly makes -
Can it put to rights now, on - ly time will tell, your pro - phe - cies

Gtrs. 4+5

TAB

0 0 0 9 10 12 10 9 10 10 10 10 10 10 12 10 12 12 12 12 12 12 12 12 14 14 14 14 12 14

P.M.-----| P.M.-----| ...Fig. 7 ends

TAB 5 7 8 5 8 5 7 5 8 5 8 7 8 7 5 7 5 8 5 8 7 8

Gtr. 4 (D)

P.M.-----| P.M.-----|

Gtr. 5 plays Fig. 7
Gtr. 7 tacet

TAB 12 14 15 12 15 12 13 12 15 12 15 14 12 14 15 12 15 12 14 12 15 12

P.M.-----| P.M.-----|

TAB 12 14 15 12 15 12 14 12 15 12 15 14 15 14 12 14 12 15 12 15 14 15

D^{5**} E^{5*} C⁵ D^{5***} A⁵

Gtrs. 4+5

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Fig. 8...

TAB 0 2 2 2 2 2 3 3 3 5 5 5 7 7 7 7 0 0 0 2 2 2 2

D^{5**} E^{5*} C⁵ D^{5***} G⁵

Gtr. 8

ff w/dist.

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

...Fig. 8 ends

TAB 0 2 2 2 2 2 3 3 3 5 5 5 7 7 7 7 5 5 5 5 5 5 5

D^{5**} E^{5*} C⁵ D^{5***} A⁵ D^{5**} E^{5*} C⁵

Gtrs. 4+5 play Fig. 8

full full full

12 12 12 14 15 15-12 15 12 15-14-12 12 12 12-15 15 15

14 16 14 14 14

D^{5***} G⁵ D^{5**} E^{5*} C⁵ D^{5***} A⁵

(8)

trmn trmn

full full

15 (15) 12 12 14 14-12-14-12 (12) 17 17-15-14-15-14 15 14 15-17 14-15 14 14-15-17-15-14 14 17-15

D^{5**} E^{5*} C⁵ D^{5***} G⁵

(8)

P.H. P.H.

full full

17 15 12 12 14 15 14 12 12 12 12-15 15 15 12

D^{5**} E^{5*} C⁵ D^{5***} A⁵

(8)

4 5 5

15-12 12 12-15-12 12 12-15-12 12 12-16-12 15 12-15 12-15-12 12-17-12 12-15-12 12-15-17-19

D^{5**} E^{5*} C⁵ D^{5***} G⁵

(8)

full full full full 1/2

20 20 19 17 17 17 20 20 20 20 20 19

Interlude

Gtr. 4 (D)

P.M.-----| P.M.-----|

 Gtr. 8 tacet

TAB: 14-16-17-14-17-14-15-14-17-14-17-16 | 14-16-17-14-17-14-16-14-17-14

Gtr. 5

P.M.-----| P.M.-----|

TAB: 7-9-10-7-10-7-8-7-10-7-10-9 | 7-9-10-7-10-7-9-7-10-7

P.M.-----| P.M.-----|

TAB: 14-16-17-14-17-14-16-14-17-14-17-16 | 17-16-14-16-14-17-14-17-16-17

P.M.-----| P.M.-----|

TAB: 7-9-10-7-10-7-9-7-10-7-10-9 | 10-9-7-9-7-10-7-10-9-10

E⁵*

C⁵

Gtr. 6

 Gtr. 4

 Fig. 9

TAB: 10-12-10-8-10-8-8-10-8-7-8-7 | 10-12-10-8-10-8-8-10-8-7-8

A⁵

F⁵

Gtr. 4

TAB: 10-12-10-8-10-8-8-10-8-7-8-7 | 10-12-10-8-10-8-5-6-5-7-5

E^{5*} C⁵

Fig. 10...
Gtrs. 4+6 play Fig. 9

T	9	9	9	9	5	5	5	5
A	9	9	9	9	5	5	5	5
B	7	7	7	7	3	3	3	3

A⁵ F⁵

...Fig. 10 ends

T	2	2	2	2	3	3	3	3
A	2	2	2	2	3	3	3	3
B	0	0	0	0	3	3	3	3

Gtrs. 4+6 play Fig. 9
Gtr. 5 plays Fig. 10

Chorus E^{5*} C⁵ A⁵

We seem dest - ined to live in fear, and some that would say ar - ma -

F⁵ E^{5*} C⁵

- ged - don is near. But where there's a life, well there's hope, that

Gtr. 6 tacet
2° Gtr. 5 plays Fig. 11

A⁵ F⁵ E^{5*} C⁵

man won't self - de - struct.

1. Why can't we treat our fel - low men
2. But some are just not want - ing peace, their

D^{5**} G^{5*} D/F[#] D^{5***} E^{5*}

with more res - pect and a shake of their hands? But an - ger and
whole lives death and mi - se - ry. The on - ly

C⁵ D^{5**} G^{5*} D/F[#] D^{5***}

loath - ing is rife, the death on all sides is be - com - ing a way of
thing that they learn, fight fire with fire, life is cheap.

E⁵ C⁵

8 life. We live in an un - cer - tain world, But if they do stop to think, that

Gtr. 5

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Fig. 11...
Gtr. 4 cont. sim.

T	9	9	9	9	5	5	5	5
A	9	9	9	9	5	5	5	5
B	7	7	7	7	3	3	3	3

D^{5***} G^{5*} D/F# D^{5***}

8 fear un - der - stand - ing and ig - nor - ance is lead - ing to
man is teet - er - ing right on the brink.

P.M.-----| P.M.-----|

...Fig. 11 ends

T	7	7	7	7	12	12	12	7
A	7	7	7	7	10	10	9	5
B	5	5	5	5	5	5	5	5

Gtr. 5 plays Fig. 11

E⁵ C⁵ D^{5***} G^{5*} D/F# D^{5***}

8 death. On - ly the culp - sters are left, for vult - ures that prey on their bones.
But do you think that they care? They be - ne - fit from death and pain and des - pair.

Interlude

E⁵ C⁵

Gtr. 7

Gtr. 8

Gtrs. 4+6 play Fig. 9
Gtr. 5 plays Fig. 10

T	12	12	13	15	15	13	12
A	4	4	5	7	7	5	4
B							

Chord progression: D5*** G5* D/F# D5*** E5

Tablature (T, A, B strings):

12	14	12
5	7	4

Chord progression: C5 D5*** G5* D/F# D5***

Tablature (T, A, B strings):

15	13	12	12	14	14
7	5	4	5	7	7

Chord progression: E5 C5 D5*** G5* D/F# D5***

Gtr. 7
Gtr. 8

Tablature (T, A, B strings):

12	12	13	15	15	13	12	12	14	14
4	4	5	7	7	5	4	5	7	7

Chord progression: E5 C5 D5*** G5* D/F# D5***

Tablature (T, A, B strings):

12	12	13	15	15	15	13	12	8	14	12	14
4	4	5	7	7	7	5	4	5	7	5	7

Gtr. 4 (D)

Gtr. 4

(D)

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Gtrs. 6, 7+8 tacet

TAB

Gtr. 5

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

TAB

The image displays a musical score for the song "The Wind" by Peter Max. It includes a guitar staff and a bass staff, both with standard notation and tablature. The guitar staff is in the key of B-flat major (two flats) and 4/4 time. The bass staff is in the key of A minor (no sharps or flats) and 4/4 time. The score is divided into two systems, each with a first and second ending. The first ending of the guitar part is marked "1." and the second ending is marked "2." and "rall.". The guitar part features a melodic line with a descending scale in the first ending and a more complex, rhythmic line in the second ending. The bass part provides a steady, rhythmic accompaniment. The tablature for the guitar is written on a six-line staff, and the tablature for the bass is written on a four-line staff. The score is for a guitar and bass duo.

Guitar Staff:

1. **2.** **rall.**

P.M.-----

TAB 15-14-12-14-12 12 15-14-15 : 15-14 12-14-12 15 12 15-14-15-14 10 10/12

Bass Staff:

P.M.-----

TAB 8-7-5-7-5 5 8-7-8 : 8 7 5 7 5 8 5 8-7-8-7 3 3/5

Outro

$\text{♩} = 63$

Gtr. 2 (acous. 12 str.)

Dsus4* Dm Dsus4 Dm Dsus4 Dm Dsus2*

T 0 0 0 0 0 0 0
 A 12 10 12 10 12 10 9
 B 0 0 0 0 0 0 0

Dsus4* Dm Dsus4 Dm Dsus4 Dm Dsus2* D5*

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THOUSAND SUNS
THE PILGRIM
THE LONGEST DAY
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SHADOWS
THE REINCARNATION
OF BENJAMIN BREEG
FOR THE GREATER
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